Undergraduate

Catalogue 2016–2017

EMERSON COLLEGE
BOSTON MASSACHUSETTS

Undergraduate
Catalogue 2016–2017

Communication and the Arts

Information in this bulletin is accurate as of July 1, 2016, unless otherwise specified. The College reserves the right to change any provision and requirement in this catalogue at any time within the student's term of residence. The College specifically reserves the right to change its tuition rates and other financial charges. The College also reserves the right to rearrange its courses and class hours, to drop courses for which registration falls below the required minimum enrollment, and to change teaching assignments.

For further information, contact:

Office of Undergraduate Admission
Emerson College
120 Boylston Street
Boston, MA 02116-4624

Telephone: 617-824-8600
Fax: 617-824-8609
Email: admission@emerson.edu
Web: emerson.edu

Emerson's Commitment to Diversity and Inclusion

Emerson College is committed to an active, intentional, and ongoing engagement with diversity—in people, in the curriculum, in the co-curriculum, and in the College's intellectual, social, cultural, and geographical communities. Emerson endorses a framework of inclusive excellence, which recognizes that institutional excellence is not possible without fully engaging with diversity in all aspects of institutional activities.

This mission is informed by core liberal arts values that seek to promote civic engagement; encourage ethical practices; foster respect for human diversity; and inspire students to create and communicate with clarity, integrity, and conviction.

College Mission Statement

Emerson College educates students to assume positions of leadership in communication and the arts and to advance scholarship and creative work that brings innovation, depth, and diversity to these disciplines.

This mission is informed by core liberal arts values that seek to promote civic engagement, encourage ethical practices, foster respect for human diversity, and inspire students to create and communicate with clarity, integrity, and conviction.

Institutional Learning Outcomes

Emerson College graduates create, communicate, collaborate, critically think, and civically engage.
Upon graduation Emerson students will be able to:

Create
- Experiment with creative processes, including traditional practices.
- Apply foundational theories and practices to their disciplines.

Communicate
- Demonstrate effective written, oral, and visual communication skills.
- Demonstrate competency in information, media, and digital literacies.

Collaborate
- Work with others across disciplines of study to produce meaningful outcomes.
- Integrate the liberal arts into the various fields of communication and the arts.

Critically Think
- Support conclusions based on research methods appropriate to their disciplines.
- Make decisions using quantitative and qualitative analysis.

Civically Engage
- Demonstrate a commitment to diverse perspectives and ethical practices.
- Engage with local and global communities.

President's Message

President M. Lee Pelton

I am pleased to welcome you to Emerson College, a distinctive academic institution committed to pursuing the highest standards in teaching and research in communication and the arts and to educating men and women to excel as innovators and leaders in these fields.

The Emerson curriculum balances theory and practice, providing undergraduate and graduate students with extraordinary opportunities for academic and professional development. Students also enjoy access to the vast cultural, educational, and recreational resources of our Boston campus and of our other academic locations and programs across the country and around the world. I am certain that the time you spend here will be one of growth, change, and opportunity.

This catalogue is designed to help you realize your goals at Emerson and provide you with the information you need on our academic programs, courses, faculty, and facilities. I wish you success in all of your endeavors and look forward to sharing the Emerson experience with you.

Sincerely,

M. Lee Pelton
President

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Academic Calendar

Fall 2016

August 27–29	New Undergraduate International Student move-in and Orientation
August 29–30	New Undergraduate residence hall move-in
August 29–September 3	New Undergraduate Orientation
August 30	Parent Orientation
September 2	New International Graduate Student Orientation
September 4–5	Residence halls open for returning students
September 5	Labor Day (no classes held)
September 6	New Graduate Student Orientation; Last date to withdraw from the College for Fall 2016 with a full refund: a withdrawal/leave of absence form must be filed by this date with the Office of Student Success
September 7	First day of classes
September 21	Last day to add or drop classes for Fall 2016
September 22	Course Withdrawal period begins
October 10	Columbus Day observed (no classes held)
October 11	(Tuesday) Monday class schedule observed
October 21–23	Family Weekend 2016
October 25	First 7-week session ends
October 26	Second 7-week session begins
October 28	Midterm grades (below C only) for undergraduate students due online by 12:00 noon ET
October 31	Advising for Spring 2017 registration begins
November 3	Spring 2017 registration begins
November 11	Veteran's Day observed (no classes held)
November 21	Last day to withdraw from a Fall 2016 class. Last day to withdraw from the College for Fall 2016; must file the appropriate paperwork by 5:00 pm ET
November 22	Classes end at 9:45 pm for Thanksgiving break
November 23	Residence halls close at 12:00 noon ET
November 23–25	Thanksgiving vacation (no classes held)
November 27	Residence halls open at 12:00 noon ET
November 28	Classes resume
December 10	(Saturday) Makeup day**
December 12	(Monday) Friday class schedule
December 14–20	Final Week of classes/exams
December 20	Last day of Fall 2016
December 21	Residence halls close at 12:00 noon ET
December 22	Fall 2016 grades due online by 12:00 noon ET

Spring 2017

	January 3–13	January 2017 Intersession
	January 6	Last date to withdraw from the College for Spring 2017 with a full refund; a withdrawal/leave of absence form must be filed by this date with the College
	January 12	New Undergraduate residence hall move-in; new Graduate Orientation begins
	January 12–16	New Undergraduate Orientation
	January 14	Residence halls open for students who did not live in Boston on-campus housing during the fall at 12:00 noon ET
	January 15	Residence halls open for returning students who lived In Boston on-campus housing during the fall
	January 16	Martin Luther King Jr. Day observed (no classes held)
	January 17	Classes begin at 8:00 am
	January 24	Last day to add a class without instructor permission
	January 31	Last day to add or drop classes for Spring 2017
	February 20	Presidents' Day observed (no classes held)
	February 21	(Tuesday) Monday class schedule observed
	March 3	Classes end at 9:45 pm for Spring Break
	March 4	Residence halls close at 12:00 noon ET
	March 6–10	Spring Break (no classes held)
	March 12	Residence halls open at 12:00 noon ET
	March 13	Classes resume at 8:00 am; Fall 2017 registration advising for all currently enrolled students begins; Summer 2017 registration begins online
	March14	First Seven-Week Session ends
	March 15	Second Seven-Week Session begins
	March 22	Midterm grades (below C only) for undergraduate students due online by 12:00 noon ET
	March 27	Fall 2017 registration for all currently enrolled students begins
	April 8	(Saturday) Official makeup day**
	April 17	Patriot's Day observed (no classes held)
	April 26	Last day to withdraw from a course with a WP/WF for Spring 2017; must submit appropriate paperwork to the Registrar's Office by 5:00 pm. Last day for Summer 2017 graduating students to register for summer classes in order to be reviewed to participate in the 2017 Commencement ceremony
	April 27–May 3	Final week of classes/exams
	April 28–May 12	May Intersession
	May 4	Residence halls close at 2:00 pm for students not participating in Commencement

May 8	Final Grades Due Online at 12:00 noon ET; Last day Incomplete grades from Fall 2016 can be changed; incomplete grades not changed become I/F (incomplete failing)
May 14	Commencement
May 15	Residence halls close at 12:00 noon ET for students who graduated on May 14, 2016
May 17	May Intersession grades due online at 12:00 noon ET

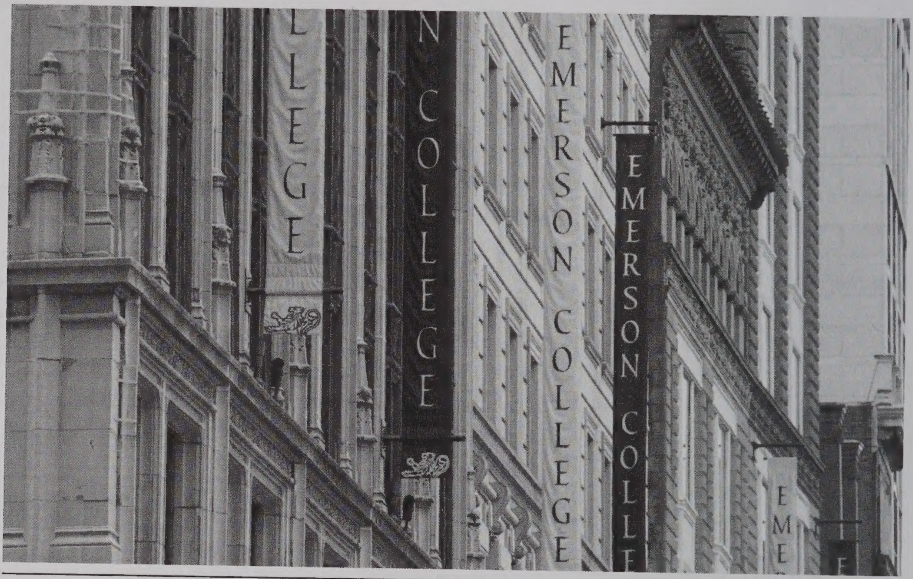
Summer 2017

May 22	Full Summer and Summer Session 1 courses begin
May 29	Memorial Day observed (no classes held)
June 16	Last day to withdraw from a course with a WP/WF for Summer Session 1 courses; must submit completed withdrawal form to the Registrar's Office by 5:00 pm
July 3	Last day of Summer Session 1 courses
July 4	Independence Day observed (no classes held)
July 5	Summer Session 2 courses begin; full Summer courses continue
July 7	Summer Session 1 grades due online by 12:00 noon ET
August 2	Last day to withdraw from a course with a WP/WF for Full Summer and Summer Session 2 courses; must submit completed withdrawal form to the Registrar's Office by 5:00 pm
August 15	Last day of Full Summer and Summer Session 2 courses
August 16	Summer Session 2 students Residence Hall move-out
August 17	Full Summer and Summer Session 2 grades due online by 12:00 noon ET

To view the full 2016–2017 Academic Calendar online, please visit *emerson.edu/academic-calendar*.

** Additional Saturdays may be used for makeup days at the College's discretion. To make a classroom reservation for an individual class on a makeup day, please go to events.emerson.edu or email registrar@emerson.edu. If the College closes due to inclement weather, the College may use a Saturday to make up the day and will notify the Emerson community in that event.

Policy of Emerson College Pertaining to Religious Observance: Students who are unable, because of religious beliefs, to attend class or participate in any examination, study-, or class-related activity on a particular day should contact their instructors ahead of time to facilitate their absence without prejudice.



History of the College

Founded in 1880 by Charles Wesley Emerson, noted preacher, orator, and teacher, Emerson College has grown into a comprehensive college enrolling nearly 4,000 undergraduate and graduate students from 48 states and several dozen countries. The original concentration on oratory has evolved into specialization in the fields of communication studies; marketing communication; communication sciences and disorders; journalism; performing arts; visual and media arts; and writing, literature and publishing.

Since Emerson's founding, the elements of human communication—the spoken word, the written word, the gesture—have changed in both form and substance, and the media through which they flow have changed and multiplied. Radio, motion pictures, television, and the sciences of speech pathology and audiology have all evolved during the past century.

Throughout its history, Emerson College has shown the capacity to respond to and meet the needs of education in communication and the arts. Emerson was the first college in New England to establish an educational FM radio station (WERS in 1949), one of the first colleges in the nation to establish a program in children's theater (1919), and one of the first colleges in the nation to offer undergraduate programs in broadcasting (1937). Among its other pioneering achievements, Emerson offered professional-level training in speech pathology and audiology (1935); established a closed circuit television broadcast facility, WERS-TV (1955); and created a Bachelor of Fine Arts in film (1972).

Today, Emerson continues this tradition of innovation in communication and the arts. For example, in 1980, the College initiated a comprehensive graduate-level program in professional writing and publishing—the first such program in the nation specifically designed to meet the expressed needs of the publishing industry. The College is organized into two schools and an institute: a School of the Arts, a School of Communication, and an Institute for Liberal Arts and Interdisciplinary Studies.

Concurrent with programmatic evolutions and academic reorganizations, Emerson has continued to upgrade the technology and the facilities necessary to support the curriculum. Emerson's radio and television stations both offer webcasts in addition to traditional broadcasts, and the state-of-the-art Tufte Performance and Production Center opened in Fall 2003. Since then, Emerson has opened two new residence halls and a campus center. In Spring 2010, the College opened the multi-use Paramount Center, which includes a 596–seat live performance theater, performance development facilities, the Bright Family Screening Room, and a residence hall.

In March 2014, Emerson College Los Angeles celebrated the opening of its new facility in Hollywood. Designed by award–winning architect Thom Mayne, the sustainable 10–story structure can house up to 217 students and includes wired classrooms, an open-air screening and live-performance space, a Dolby Surround 7.1 audio post-production suite, a 4K screening room, computer labs, mixing suites, and a planned green screen motion capture stage.

Emerson's expansion into Boston's cultural district has brought it within a few city blocks of the site where the College was first located in 1880. This return to the College's roots has been accompanied by a renewal of its commitment to foster innovation and excellence in communication and the arts. Emerson College is fully accredited by the New England Association of Schools and College, Inc. and is a member of the Council of Graduate Schools.

Honorary Degrees and Awards

Emerson College awards the following honorary degrees: Doctor of Laws, Doctor of Humane Letters, Doctor of Literature, and Master of Arts. In addition to honorary degrees awarded through the College, the Musical Theatre Society confers the annual Leonidas A. Nickole Award of Distinction to an individual or individuals who have distinguished themselves as a role model in the field of American musical theater.

Phi Alpha Tau, the oldest communication arts honorary fraternity in the country, presents the Joseph E. Connor Award to any individual or individuals who have distinguished themselves in the field of communication.

The following is a partial list of recent recipients of honorary degrees and awards through the College.

Honorary Degree Recipients

Alan Alda
Debbie Allen
Edmund N. Ansin
Joseph R. Biden
Cheri Blauwet
Ian Bowles
Kevin Bright
Tom Brokaw
Carol Burnett
Michael E. Capuano
Christopher B. Cerf
Clifford Christians
Janet Langhart Cohen
Bernard Cornwell
Ted Cutler
Rita Dove
Jean Picker Firstenberg
Miloš Forman
Tom Freston
Fred Friendly
Danielle Legros Georges

David Gergen
Rebecca Newberger Goldstein
Juan Gonzalez
David Gregory
Henry Hampton
Anne Hawley
Doug A. Herzog
Leo J. Hindery Jr.
Gwen Ifill
Shoo Iwasaki
Gish Jen
James Earl Jones
John Kerry
Stanley Kunitz
Tony Kushner
Richard LaGravenese
Eugene M. Lang
Sherry Lansing
Norman Lear
Denis Leary
John Lewis
Jacqueline Liebergott
Thomas Lux
Peter G. Meade
Mayor Thomas Menino
Melvin B. Miller
Sue Miller
Patricia Edenfield Mitchell
Walter Mosley
Max Mutchnick
Rod Parker
Thomas Payzant
Dith Prahn
Hal Prince
Fernando M. Reimers
Robin Roberts
Walter V. Robinson
Mark Samels
Isabel Sanford
Andrew Sarris
Gerald Schoenfeld
Alice Sebold
Terry S. Semel
Rod Serling
Robert F.X. Sillerman
Robert A. Silverman
Lesley Stahl
Robert Steele
Evan Thomas
Donald Thurston
Natasha Trethewey
Kathleen Turner
Liv Ullmann
Blair Underwood
John Updike
Charles V. Willie
Henry Winkler
Janet Yuen-Mei Wu
Marillyn Zacharis

Leonidas A. Nickole Award of Distinction

(presented by the Musical Theatre Society)

Beatrice Arthur
Christine Baranski
Ann Baxter
Michael Bennett
Jerry Bock
Ray Bolger
Carol Channing
Martin Charnin
Victoria Clark
Betty Comden
Barbara Cook
Ken Davenport
Fred Ebb
Scott Ellis
William Finn
Peter Gennaro
Jack Gilford
Adolph Green
Adam Guettel
Sheldon Harnick
Shirley Jones
John Kander
Michael John LaChiusa
James Lapine

Carol Lawrence
Lotte Lenya
Norn Lewis
Patti LuPone
Joe Masteroff
Donna McKechnie
David Merrick
Brian Stokes Mitchell
Jerry Mitchell
Robert Morse
Donna Murphy
Leonidas A. Nickole
Janis Paige
Bernadette Peters
Harold Prince
Ann Reinking
Stephen Schwartz
Sherri Rene Scott
Stephen Sondheim
Susan Stroman
Charles Strouse
Julie Taymor
Ben Vereen

Phi Alpha Tau Joseph E. Connor Award

Yul Brynner
Walter Cronkite
Hugh Downs
Arthur Fiedler
Robert Frost
David Hartman
Elia Kazan
Thomas Leahy
Dennis Lehane
Keith Lockhart
Jack Lemmon
Chris B. Montan
Edward R. Murrow
Carl Reiner
Robert Sarnoff
John Williams

Undergraduate Programs

Schools and Departments, Majors, Concentrations, and Minors

School of the Arts

School of the Arts

Comedic Arts; BFA

Department of Performing Arts

- Acting; BFA
- Theatre Design/Technology; BFA
- Musical Theatre Performance; BFA
- Stage and Production Management; BFA
- Stage and Screen Design Technology; BFA
- Theatre Education and Performance; BFA
- Theatre Education; BFA
- Theatre Studies and Performance; BFA
- Theatre; BFA

Department of Visual and Media Arts

- Media Arts Production Track; BA, BFA
- Media Studies Track; BA

Department of Writing, Literature and Publishing

- Creative Writing; BFA
- Writing, Literature and Publishing; BA

Minors Offered by the School of the Arts

- Art History
- Comedy Writing and Performance
- Dance
- Fiction
- Literature
- Music History and Culture
- Photography
- Poetry
- Publishing
- Writing

School of Communication

Department of Communication Sciences and Disorders

Communication Disorders; BS

Department of Communication Studies

- Communication Studies; BS
  Concentration in Sports Communication
- Political Communication: Leadership, Politics and Social Advocacy; BS

Department of Journalism

Journalism; BS

Department of Marketing Communication

- Business of Creative Enterprises; BA
- Marketing Communications; BS

Minors Offered by the School of Communication

- Business Studies for Communication and the Arts
- Entrepreneurial Studies
- Health Communication
- Hearing and Deafness
- Individually Designed Minor
- Journalism
- Leadership and Management
- Marketing Communications
- Nonprofit Communication
- Political Communication
- Radio
- Sports Communication

Institute for Liberal Arts and Interdisciplinary Studies

- Individually Designed Interdisciplinary Majors
- Honors Program

Minors Offered by the Institute

- African American and Africana Studies
- Digital Media and Culture
- Environmental Studies
- Global and Post-Colonial Studies
- History
- Latin American and Latinx Studies
- Philosophy
- Political Science
- Psychology
- Science
- Sociology
- Women's, Gender, and Sexuality Studies

Undergraduate Admission

Emerson College welcomes applications from students whose interests and abilities are compatible with a major in communication and the arts and who are well prepared to meet the challenges of a strong liberal arts curriculum. Selection is based upon academic promise as indicated by secondary-school performance, academic recommendations, writing competency, and standardized test results, as well as personal qualities as demonstrated by extracurricular activities, community involvement, and leadership.

Emerson accepts the Common Application (*commonapp.org*) and Emerson Application (*emerson.edu/ugapply*). Students interested in applying should contact the Office of Undergraduate Admission or visit *emerson.edu/admission* to review application critera and obtain information about visiting, application deadlines, and financial assistance.

Emerson College
Office of Undergraduate Admission
120 Boylston Street
Boston, MA 02116-4624
Telephone: 617-824-8600
Fax: 617-824-8609
Email: admission@emerson.edu
Web: emerson.edu/admission

Please note: Admission policies and procedures are subject to change at the discretion of the College. Please refer to the website or contact the Office of Undergraduate Admission for the most up-to-date information.

Visiting Emerson

We invite prospective students and their families to visit Boston and see Emerson's campus and facilities firsthand. Please call us at 617-824-8600 or go to *emerson.edu/visit* to learn about available tour and open house dates.

Campus Tours and Information Sessions

Student-guided tours are conducted on weekdays and some Saturdays during the academic year (weekdays only during the summer). Optional information sessions follow a similar schedule and are led by an admission counselor. The schedule of available tour dates and times can be found at *emerson.edu/visit*.

Interviews

The Office of Undergraduate Admission does not conduct personal interviews; however, if you would like to meet with an admission counselor in an informal, non-evaluative setting, you are welcome to stop by the Admission Visitor Center anytime during business hours, Monday through Friday.

First-Year Admission

Emerson welcomes applications from students with strong academic and personal qualities. The academic preparation for successful candidates should include four years of English and three years each of mathematics, science, social science, and three years of a single foreign language. The admission committee is interested in how students have challenged themselves academically, balancing hard work with extracurricular activities.

Candidates for first-year admission must submit the following materials by the appropriate application deadline:

- The Common Application or Emerson Application and application fee ($65)
- Secondary School Report (with school counselor evaluation)
- Official secondary school transcript indicating the date, or anticipated date of graduation, or documentation of a high school equivalency examination (GED). Note: An official **final** transcript with date of graduation is required prior to matriculation. Home-schooled students are required to verify secondary school completion by submitting an official credential issued by a school district, state agency, or a GED.
- One Teacher Evaluation from a teacher of an academic subject, i.e., English, mathematics, social science, science, or foreign language
- Official SAT or ACT test results

Please Note: The optional Midyear Report (with first marking period grades) is recommended but may be required, as requested, to complete the application review process.

Important Notes

- Performing Arts program applicants may only apply for September admission and must complete the required major-specific Artistic Review found online at *emerson.edu/PAartisticreview*. Please see the Performing Arts Requirements for Admission section.
- Applicants to the Media Arts Production major within Emerson's Visual and Media Arts Department are encouraged to submit a creative sample as a part of their application. Please refer to *emerson.edu/undergraduate-admission/apply* for guidelines regarding media size parameters and acceptable file formats.
- Applicants to the BFA Comedic Arts major within Emerson's School of the Arts are required to submit a creative sample as a part of their application. Creative samples can be submitted via *emerson.edu/admission/portal*. Please refer to *emerson.edu/admission/portal* for guidelines regarding media size parameters and acceptable file formats.

Optional Application Materials

Candidates for programs offered by the Department of Journalism and the Department of Writing, Literature and Publishing may submit a graded writing sample, independent writing, or newspaper article in addition to the required admission essay.

Early Action

Students for whom Emerson is a first choice are invited to apply for Early Action. Early Action is non-binding, and students who complete an application by the Early Action deadline of November 1 will be sent notification by mid-December. Students admitted through Early Action are encouraged to submit an enrollment deposit as soon as possible, but are not required to do so until May 1.

Regular Admission

First-year candidates for September admission must submit their applications and all supporting credentials by January 15 (notification by April 1). First-year candidates for January admission must submit their applications and all supporting credentials by November 1 (notification by December 15). Students who complete their application after the deadline will be considered on a case-by-case basis.

International Admission

Emerson welcomes applications from international students and U.S. citizens living outside of the country. Candidates should present their school records along with their results from standardized tests or national examinations. International students applying for first-year admission must submit the Common Application or Emerson Application, application fee (US$65), and supporting credentials (described above) by the appropriate deadline for September or January admission.

In addition, international applicants must submit the following materials:

- The International Supplement to the Secondary School Report
- All official secondary school records, certificates, and national examinations (which, if not in English, must be accompanied by an English translation)
- SAT or ACT test results (if four or more years of education were completed in English)
- Official results of the Test of English as a Foreign Language (TOEFL), Cambridge English: Advanced (CAE), or International English Language Testing System (IELTS), if English is not their primary language. (Note: A minimum IELTS score of 7, Internet-based TOEFL score of 80 [213 on the computer-based or 555 on the paper-based test], or standardized score of 67 or grade C or above on the CAE is required.)
- Certification of Finances demonstrating the necessary funds available to meet financial obligations (see International Application Supplement)

In order to enter the United States to study, international students who are not citizens or permanent residents of the United States need F-1 Student Visas. To obtain the visa, students must present a valid Certificate of Eligibility (Form I-20) to a U.S. Embassy or Consulate. The I-20 is issued by Emerson College only to international students who are offered admission, have paid their enrollment deposit, and have submitted satisfactory evidence of financial support (Certification of Finances).

Transfer Admission

Emerson welcomes applications for transfer admission from students with prior coursework at two- and four-year institutions. Admission is competitive and based on academic performance, personal goals, extracurricular or community activities, and/or employment experience. Successful transfer students typically must have maintained a 3.0 grade point average in previous college work. However, individual circumstances as described in a candidate's application will be considered. Emerson requires transfer students to complete one full year, a minimum of 20 credits in their major, and the final semester at the College.

Candidates for transfer admission must submit the following materials by the appropriate deadline for September or January admission:

- The Common Application or Emerson Application for Transfer Students and application fee ($65)
- Official transcripts from all colleges/universities attended as well as an official final secondary school transcript indicating the date of graduation (or GED)
- One Instructor Evaluation from a college teacher who has taught them in an academic subject (additional recommendations may be sent from other professors or supervisors at their place of work/internship
- Official SAT or ACT test results (not required of candidates having the equivalent of at least one full-time years of college [24+ transferable credits], or who have been away from high school three or more years)

Additional Instructions

- Candidates who have been out of school for one year or more must submit a work résumé.
- Performing Arts program applicants may only apply for September admission and must complete the required major-specific Artistic Review found online at *emerson.edu/PAartisticreview.* Please see the Performing Arts Requirements for Admission section.
- Applicants to the Media Arts Production major within Emerson's Visual and Media Arts Department are encouraged to submit a creative sample as a part of their application. Creative samples can be submitted via *emerson.edu/admission/portal* and can include a film or video submission of up to five minutes in length, a 5–10 page script or screenplay, an audio or sound clip, or digital photography. Please refer to *emerson.edu/undergraduate-admission/apply* for guidelines regarding media size parameters and acceptable file formats.

International students applying for transfer admission are required to submit the International Supplement to the Secondary School Report as well as additional documentation, such as a TOEFL score, IELTS score, CAE score, Certification of Finances, or English translation of academic credentials. Please refer to the International Admission section.

Optional Application Materials

Candidates for programs offered by the Department of Journalism and Department of Writing, Literature and Publishing may submit a graded writing sample, independent writing, or newspaper article in addition to the required admission essay.

Transfer Application Deadlines

The deadline for September admission is March 15 (notification by May 15). The deadline for January admission is November 1 (notification by December 15). Transfer applications completed after the deadlines will be reviewed on a rolling space-available basis. Transfer applications to the Department of Performing Arts must be submitted in time to complete the required major-specific Artistic Review according to the published schedule found online at *emerson.edu/PAartisticreview*.

Transfer Credit for Transfer Students

Transfer credit is granted for comparable coursework from accredited two- and four-year institutions that was completed in the last 10 years and received a grade of C or better. A maximum of 80 pre-matriculation credits (no more than 64 credits from a junior or community college) may be transferred to Emerson. Shortly following an admission offer, students will be able to view a transfer credit evaluation online, which indicates the number of transferable credits, class standing, and the degree requirements satisfied as of the admission date. This online evaluation will be updated as final grades, additional transcripts, and departmental equivalencies are received. The Registrar's Office may require additional information to evaluate specific transfer credit, such as course descriptions, syllabi, or proof that a nonstandard grade is equivalent to a C or better.

Performing Arts Requirements for Admission

Performing Arts program applicants may only apply for September admission.

All Performing Arts program applicants must complete an Artistic Review specific to their major. Prospective students may preview their Artistic Review online at *emerson.edu/PAartisticreview*, but to access and complete it using our Application Portal (*emerson.edu/admission/portal*) they will need an Emerson ID, which will be emailed by Undergraduate Admission within three to four days of their application being received. Although transcripts, recommendations, and test scores are a required part of the application due at the application deadline, they are not required to prompt the emailing of an Emerson ID.

Audition. Auditions are required of applicants to any performance program in the Department of Performing Arts (BFA Musical Theatre, BFA Theatre and Performance, BFA Theatre Education and Performance). Auditions are held in Boston and in other cities around the country including New York, Chicago, and Los Angeles as a part of the National Unified Auditions (*unifiedauditions.com*). All auditions are scheduled online through the Performing Arts Artistic Review section of the Application Portal. Please refer to *emerson.edu/PAartisticreview* to preview the audition requirements and the complete audition schedule.

Interview and Portfolio. Students interested in the BFA programs in Stage and Production Management and Theatre Design/Technology must prepare a portfolio of their work and interview with a faculty member. Please refer to *emerson.edu/PAartisticreview* for the interview and portfolio requirements and the complete interview schedule.

Essay. Students applying for the non-performance BFA programs in Theatre Education and Theatre must complete the major-specific essay in the Performing Arts Artistic Review section of the Application Portal. This additional essay is not required of applicants to the BFA programs in Theatre Education and Performance and Theatre and Performance.

Résumé. All applicants for Department of Performing Arts programs are required to upload a brief résumé of theatrical work in the Performing Arts Artistic Review section of the Application Portal. Résumé guidelines differ by program; please refer to *emerson.edu/PAartisticreview* for specific instructions.

Admission to the Honors Program

The Emerson College Honors Program is a four–year interdisciplinary approach to education. It offers individual mentoring and advising, special lectures, collaborative research projects, and faculty–directed independent study. Admission is very selective and limited to first-year candidates applying for September admission. More information about the program and application process is available online at *emerson.edu/honors-program*.

Admission Fees

Students should expect to incur the following costs during the admission and matriculation process:

- A $65 nonrefundable application fee
- A $500 nonrefundable enrollment deposit to confirm acceptance of admission to the College (applied toward first-semester charges)

Advanced Standing

A maximum of one year or 32 credits of advanced standing may be awarded through certain college-level examinations (or combination of examinations). Students may not receive credit twice for different exams taken in the same subject, e.g., AP and IB in mathematics. Official evaluations of advanced standing credit are made after students receive an admission offer, and only when official examination results are submitted for credit consideration. Examples of examinations for advanced standing include:

Advanced Placement Program (AP)

AP test scores of 4 or 5 will receive 4 credits (one full course) in the area of the exam.

British General Certificate of Education, Advanced Level

Course credit will be awarded for grades A, B, or C with the exception of the English exam, which requires a score of A or B for credit. The amount of credit will be determined on a case-by-case basis.

International Baccalaureate

Credit is awarded for higher-level examinations with scores of 4, 5, 6, or 7, with the exception of Language A/English, for which a score of 6 or 7 is required. Credit is granted for standard-level exams with a score of 7.

College Level Examination Program (CLEP)

Official CLEP examination scores of 50 or better may receive 4 credits per exam, with the exception of the second foreign language level, which requires a higher score.

Emerson recognizes the academic value of other national educational systems and may consider certain examination results, certificates, and coursework for advanced standing credit, such as the Abitur, Swiss Maturite, European Baccalaureate, and Canadian CEGEP 13th year.

Deferred Admission

Students who wish to postpone (defer) their enrollment must submit a request in writing to the Office of Undergraduate Admission and pay a nonrefundable $500 enrollment deposit (which will be applied toward the first-semester charges). Students who undertake academic work in the interim may be required to reapply or reactivate their application by submitting official transcripts for review. Performing Arts, Comedic Arts, and Business of Creative Enterprises majors may not defer admission to a spring enrollment term.

Readmission from a Leave of Absence

Students may take a leave of absence from the College for a period of up to two years. During this two-year period, students are eligible for readmission to the College through the Academic Advising Center. Readmission to a Performing Arts BFA program is contingent upon course sequencing and space within the program. Students planning to return to the College must contact the Academic Advising Center (617-824-7876) by the established deadline for the semester under consideration and return a Request for Readmission Form. There is no guarantee of readmission and formal approval for readmission is required. If granted readmission, students will fall under the same academic and social standing as when they left. Once readmitted, students will be contacted by a staff member from the Academic Advising Center in order to register for classes.

Students who wish to return to the College more than two years after their last semester of enrollment must submit a new application to the Office of Undergraduate Admission and be subject to current admission standards. Credit for Emerson work previously completed is subject to course approval, and the student would follow the catalogue in effect for the term in which he or she is readmitted.

Students with Disabilities

Emerson College is committed to providing access to its academic programs and social activities for all qualified students with disabilities. While upholding this commitment, we maintain the high standards of achievement that are essential to the College's programs and services. In advancing these dual aims, we ensure that the College's policies, practices, and procedures conform to federal and state statutes and regulations. Our philosophy is that students are independent and self determined and that students with disabilities—just like all students—have control over their lives here at Emerson and are ultimately responsible for making their own decisions.

For information and details pertaining to documentation and accommodations, contact the director of disability services at 617-824-8592 or *dso@emerson.edu*, or visit *emerson.edu/disability-services* for details.

Change of Major

Students select a major at the time they apply for admission to Emerson College by designating their preference on their application for admission. Students who were undecided about their major at the time they applied for admission are encouraged to declare a major at any time before entering their junior year at Emerson (that is, before earning more than 64 credits toward graduation). Students who want to change their declared major must complete a Change of Major Form, which is available at the Academic Advising Center. All major changes require the permission of the department chair of the desired major.

- Admitted students must remain in the major to which they were admitted for at least their first semester at Emerson.
- Admission to majors within the Visual and Media Arts Department is highly competitive. Students may not change their major into this program before enrolling in the College. Once enrolled, the details regarding the application process and deadlines are available from the Academic Advising Center at *advising@emerson.edu* or 617-824-7876. Please also reference the Visual and Media Arts Department portion of this catalogue.
- The Department of Performing Arts prohibits the internal transfer of students into any of its programs.

Student Life

Emerson provides a broad range of student development programs and services to complement the academic programs of the College. Open communication among students, faculty, and administrators is continuously cultivated and students are urged to seek support and guidance from all members of the College community.

Students are encouraged to become involved immediately in the wide variety of personal and professional learning experiences available through the College's many co-curricular and extracurricular programs. In addition to on-campus opportunities, many students work and intern off campus in production companies, advertising firms, social service organizations, local and state government, and broadcasting stations. Many Emerson graduates find a place on the career ladder as a result of these opportunities.

Social life at the College invariably includes participation in the numerous co-curricular and extracurricular student organizations on campus and the many activities available in greater Boston, including symphony orchestras, professional theaters, museums, ballets, parks, historical landmarks, and professional sports teams.

Emerson is within walking distance of shopping, entertainment, restaurants, and many cultural events. Buses and rail lines provide easy access to travel in and around Boston. Winter sports areas are only a couple of hours away, and summer beaches are even closer.

Student Life Resources

The Office of the Vice President and Dean of Campus Life oversees the Division of Student Affairs, which is responsible for assisting students with all aspects of adjustment to college life, and is committed to fostering a campus climate that encourages individual development, community responsibility, and an appreciation for diversity.

The Student Affairs staff is involved in the development and implementation of many activities and services, including New Student Orientation, student organization consultation, educational programming, and student leadership training. Support services are available to assist students with problems or unanticipated crises, to plan activities, and to listen to student suggestions and feedback. Individual counseling is also available to help students with academic, career, and personal concerns.

The work of the Division of Student Affairs is guided by the belief that intellectual and personal development are inseparable, and that a healthy campus community is essential to the growth of the whole student. Student Affairs advances Emerson College's mission by providing a wide range of purposeful out-of-classroom experiences and services that encourage student learning and foster a sense of community. Students are challenged to think critically and support community standards within an environment in which the principles of freedom of expression, civility, diversity, fairness, and caring are valued and affirmed. The Office of the Vice President and Dean of Campus Life is located in the Walker Building, 120 Boylston Street, 4th Floor.

Community Standards and Student Conduct

All Emerson College students have certain rights and responsibilities by virtue of their status in, and relationship to, the wider society of which Emerson is a part. In addition, there are particular rights and responsibilities that are derived from membership in the Emerson College community. These rights and responsibilities, as well as the College's Community Standards, appear in significant detail in the Student Handbook and on the web at *emerson.edu/student-conduct*.

The College's Community Standards apply to any person admitted to, registered in, enrolled in, or attending any course or program at Emerson College, whether on a part-time or full-time basis. Students found responsible for violations of the College's Community Standards will be held accountable for their actions.

Alcohol and Other Drug Policy

Emerson College is determined to establish and maintain living and learning environments that are free from the negative effects of alcohol and other drug (AOD) abuse. Focusing on responsible decision-making, the College offers a variety of health and wellness programs to increase education and awareness about AODs with the goal of reducing problems associated with them.

While the College encourages responsible decision-making regarding the use of legal drugs (alcohol, pharmaceuticals, etc.), it does not condone their abuse, underage drinking, or the use of any illegal drugs. The College will identify resources and provide assistance for students who have or who develop problems with AODs.

Students are expected to observe and comply with all College regulations regarding AODs and will be held accountable for violations. Sanctions may build up to and include suspension or dismissal from on-campus housing and/or the College.

A complete copy of the Emerson College Alcohol and Other Drug Policy, including specific regulations, appear in significant detail in the Student Handbook and on the web at *emerson.edu/policy*.

New Student Orientation

Orientation is the time set aside before the start of each academic semester to acclimate new students to Emerson and the city of Boston. Academic possibilities are explored through meetings with advisors and peer orientation leaders, and various social and administrative activities are planned to assist students in acclimating to their new environment. During Orientation, students are introduced to many of the co-curricular and extracurricular activities that complement the College's academic programs. New Student Orientation is coordinated by the Office of Student Life, located at 120 Boylston Street, and can be reached at 617-824-8638. The website is *emerson.edu/orientation*.

Max Mutchnick Campus Center

The Max Mutchnick Campus Center serves as a "home base" for off-campus students and is a gathering place for all students. Lockers, lounges, and dining are available. The center is also used as a central place to study, socialize, or rest between classes. The center's services and programs are designed to bring students, faculty, and staff together in order to increase communication and build a sense of community.

Housed in the center are an information desk; diner; lounge areas, meeting and conference rooms, SGA, student organization offices and mailboxes, piano rooms, and numerous administrative offices. The Campus Center is located at 150 Boylston Street and can be reached at 617-824-8680. For more information on the services offered, please visit the website at *emerson.edu/campus-center*.

Career Services

In addition to the outstanding preparation students receive in the classroom and through participation in co-curricular activities, Career Services provides the programs, resources, and services students need to reach their professional goals. Career Services advisors help guide students along their career paths, no matter what stage they are at. From their first day at Emerson until long after they graduate, students are encouraged to take advantage of all that Career Services has to offer.

Career Services provides: individual assistance with self-assessment, career exploration, career decision-making, internship/job searching, and more; an extensive resource library of communication- and arts-related career exploration and trade publications; a variety of career-related workshops, programs, and events; networking and mentoring opportunities with alumni and other industry professionals; assistance with internship and job search preparation, résumé and cover letter preparation, interview preparation, and mock interviews; online job and internship listings; and internship fairs.

For more information, visit *emerson.edu/career-services* or stop by the office on the sixth floor of 216 Tremont Street.

Counseling and Psychological Services

Emerson Counseling and Psychological Services (ECAPS) is available for Emerson students to discuss personal concerns, family problems, personal stress, and other psychological concerns. ECAPS serves as a resource to assist students in developing their potential and removing obstacles that interfere with their success. To achieve this goal, a variety of services are provided. ECAPS provides the following services:

- short-term counseling and psychotherapy
- support and therapy groups
- Urgent Care hours: Monday–Friday, 2:00–3:30 pm
- crisis intervention
- psychiatric consultation for students in therapy at ECAPS
- referrals to outside agencies, private psychotherapists, and psychiatrists for students who would benefit from more frequent or longer-term therapy.
- After-hours crisis line: Graduate students can call 617-824-8595 and select to talk to a live therapist when ECAPS Is closed evenings and weekends.

ECAPS's clinical services are confidential. The staff considers issues of student privacy to be of utmost importance. No information is given to anyone, inside or outside of the College, without the student's knowledge and consent within the guidelines of professional ethics or as required by law.

Students are seen by appointment, 9:00 am to 5:00 pm, Monday through Friday. Appointments may be made by calling 617-824-8595 or by coming to ECAPS during office hours. The office is located at 216 Tremont Street on the second floor. In case of emergency when ECAPS is closed, call 911 or Emerson Police at 617-824-8888; visit the website at *emerson.edu/counseling-center*.

Health and Wellness

The Center for Health and Wellness (CHW) strives to meet the immediate health needs of both resident and off-campus students. It provides general medical care, GYN services, health counseling and education, nutrition counseling, laboratory testing, and referrals to other health specialists when appropriate. Confidentiality within the guidelines of professional ethics and legal principles is guaranteed to all students using the CHW. The staff consists of trained and licensed professionals including nurse practitioners, a nutritionist, a certified health education specialist, and a consulting physician. The center also provides wellness education outreach programming relevant to college-aged students.

The CHW is open for appointments Monday through Friday during the academic year and is closed on weekends, holidays, and college breaks. Day and evening hours are posted on the CHW website. Emerson College is situated in an area within two miles of five major hospital emergency rooms. When the center is closed, on-campus students may seek phone consultation with the consulting physician practice by contacting the on–call resident director. All students with urgent and emergency care needs should be seen at the nearest emergency center. EC Police can assist resident students with transportation for urgent medical problems when the center is closed. When possible, non-urgent care should wait until the center reopens to avoid unnecessary medical bills.

Dental service is not available, but a listing of local dentists and dental schools that provide services to students is available on the CHW website at *emerson.edu/health-center*.

All students are required to submit the following medical documentation: health history, immunization verification, and tuberculosis risk assessment. Students will be required to submit this information via a secure online student health portal (OSH). Information regarding health matriculation requirements and access to the online student health portal can be found on the accepted student webpage: *emerson.edu/admission/undergraduate-admission/accepted-students/accepted-freshmen/fall-timeline*. The Commonwealth of Massachusetts also mandates the following immunizations be completed prior to college entrance: measles, mumps, rubella (two doses each or two MMR's); Tdap, the combined tetanus/pertussis vaccine within the last 10 years; hepatitis B (three doses); Varicella (chickenpox) vaccine (two doses); meningococcal vaccine; one dose of the polysaccharide vaccine (MPSV4) within the last 5 years, or one dose of the conjugate vaccine (MCV4) at any time in the past, or completion of the MDPH waiver, indicating that students have received information on the risk of meningococcal infection and have chosen not to be immunized. Information from the Massachusetts Department of Public Health regarding the risk of meningitis including the vaccine verification/waiver form is available on the OSH. Meningococcal B vaccine is not required but is recommended. Students unable to receive the meningitis vaccine prior to arrival on campus should complete and upload the waiver and contact the CHW to order and receive the vaccine at the center for an additional fee.

**Specific dosing schedules/intervals for each immunization or documentation of immunity requirements to meet compliance are listed on the Immunization Verification form, which can be downloaded from the OSH. The verification form must be signed or stamped by a health clinician and uploaded through the portal. Students who do not meet the state and College pre-matriculation health/immunization requirements will not be allowed to reside on campus or attend classes.

The CHW is located at 216 Tremont Street and can be reached by phone at 617-824-8666 or by email at *healthservices@emerson.edu*; the website is *emerson.edu/health-center*.

Health Insurance

Massachusetts law requires all students enrolled in a college at least ¾ time to be covered by a qualifying health insurance plan. The plan must meet established minimum benefit guidelines as defined by state law.

Coverage under a health benefit plan is comparable if:

1. The health benefit plan provides to the student throughout the school year reasonably comprehensive coverage of health services, including preventive and primary care, emergency services, surgical services, hospitalization benefits, ambulatory patient services (including laboratory testing), and mental health services.

2. The services covered under the health benefit plan are reasonably accessible to the student in the area where the student attends school.

On an annual basis, all students enrolled at least 75% FTE (9 credits for undergraduates and 6 credits for graduate students) are automatically enrolled in the College–sponsored insurance plan unless they demonstrate that they have comparable qualifying coverage, provided by an insurance carrier based in the United States. Students with qualifying coverage can opt out by submitting an online waiver annually. The insurance benefits summary can be accessed at: *aetnastudenthealth.com* and also through the CHW website: *emerson.edu/health-center*. **During the academic year, students enrolled solely under the College-sponsored program are required to obtain a referral from the CHW before seeking care for non-emergency medical conditions off campus.**

International Student Affairs

International students are provided support and relevant information through the Office of International Student Affairs. The staff is available to process immigration forms; provide advice regarding I-20s, DS-2019 forms, and practical training; and discuss issues related to academics and adjustment to the United States. The director works with the Emerson International student organization and plans orientation, informational meetings, and social programs for international students. The Office of International Student Affairs is located on the 10th floor of 120 Boylston Street and can be reached at 617-824-7858; its website is found at *emerson.edu/international-students*.

Optional Practical Training

Optional practical training (OPT) is a type of work authorization benefit available to most F-1 students. OPT is available for a total of 12 months during or after completion of studies. Students may choose to do some, all, or none of the optional training before graduation, but most students choose to take their 12 months of OPT after graduation. Students are eligible to apply for post-completion OPT no earlier than 90 days prior to the last day of the graduating semester and no later than 14 days prior to the last day of the graduating semester. Students are encouraged to plan ahead and apply early to avoid any delay or problem in the application process.

Intercultural Student Affairs

The Office of Intercultural Student Affairs cultivates involvement opportunities for members of the Emerson College community of different cultures, nationalities, ethnicities, sexual orientations, genders, and religious groups to maximize successful academic and social transition and retention at the College. The director is available to discuss academic, cultural, personal, and social concerns. All students are encouraged to meet with the director. The Office of Intercultural Student Affairs is located in the Walker Building at 120 Boylston Street on the fourth floor. The director can be reached at 617-824-8637; visit the office's website at *emerson.edu/intercultural-student-affairs*.

Cultural Center

The Cultural Center was established to enhance the educational, cultural, and social needs of the campus community. The center is available for all students, faculty, and staff, and is host to a number of programs throughout the year. The offices of the cultural–based student organizations, a kitchenette, and a lounge area are housed in the center. It is located in the Campus Center at 150 Boylston Street and can be reached at 617-824-8642. For more information, visit *emerson.edu/intercultural-student-affairs/cultural-center*.

Off-Campus Student Services

Off-campus or commuting students live at home with family members, in apartments by themselves, or with roommates. The Office of Off-Campus Student Services (OCSS) supports and serves this population by providing a variety of resources and programs. OCSS coordinates the discounted MBTA pass program, provides information relative to the apartment search and off-campus living, maintains a vacancy listings database, and assists students with roommate matching. Emerson students can access apartment listings on the web at *ecampus.emerson.edu/apartments*. Students may also visit the Housing Facebook page (*facebook.com/groups/170828159707258/*) or ProArts Connect (*proartsconnect.org/*) to post and view requests for roommates, apartment searches, home furnishings, and subletting. Off-Campus Student Ambassadors, OCSS student leaders, partner with the director of OCSS to provide a monthly newsletter and a series of events for socializing and support. The Office of Off-Campus Student Services is located at 120 Boylston Street and can be reached at 617-824-7863; its website is *emerson.edu/off-campus-student-services*.

Residential Living: Office of Housing and Residence Life

Emerson residence halls offer students the opportunity to live in the city of Boston and develop responsibility and independence through active participation in their living community. All Emerson students may apply for on-campus residence hall accommodations, but on-campus housing is limited.

Residency Requirement Policy

Freshmen entering college for the first time in a fall semester are required to live on campus for their first four semesters at Emerson College, and may apply to live on campus for subsequent semesters pending availability of housing. Freshmen entering college for the first time in a spring semester are required to live on campus for their first three semesters at Emerson College, and may apply to live on campus for subsequent semesters pending availability of housing.

Transfer students entering Emerson College are not guaranteed College housing but may be offered on-campus housing depending on availability. If a transfer student wants to be considered for on-campus housing, he or she should secure space on the housing wait list.

The College will not be able to provide on-campus housing for the majority of students beyond their fourth semester in college (which includes semesters attended at previous colleges). If students wish to be considered to live on campus their junior year, they will have the opportunity to pay a $300 housing deposit and participate in the Rising Junior Housing Lottery; a limited number of students from the lottery will be offered spaces. A full explanation of the housing selection process will be communicated to all students in late January.

Students returning from a Leave of Absence are not guaranteed housing and may be offered on-campus housing pending availability.

Housing contracts extend through the full academic year (fall and spring semesters), and students living on campus in the fall semester are obligated to remain in on-campus housing for the spring semester. In addition, all resident students are required to purchase one of the College–sponsored meal plans.

External Programs

Freshmen and sophomores (students who entered Emerson College as incoming freshmen and have not yet completed four semesters of college) attending an Emerson external program or approved study abroad program are required to live in on-campus housing during the semester they are attending classes on the Boston campus. Because this is a condition of residency, freshmen and sophomores participating in an external program do not need to submit a $300 housing deposit.

Juniors attending an Emerson external program may be offered housing based on availability during the semester they are attending classes on the Boston campus. Any junior who would like to live on campus during the semester that they are not attending an external program will be required to submit a $300 housing deposit. Juniors will be contacted by the Office of Housing and Residence Life with more details regarding this option.

Students who entered Emerson as transfer students are not covered by the Residency Requirement. As such, they are not guaranteed housing on the Boston campus during the semester they are not attending an external program as a sophomore or junior. Students in this situation who wish to live in on-campus housing during the semester they are attending classes on the Boston campus may place their name on the housing wait list. A $300 housing deposit is required and on-campus housing will be offered pending availability.

The Office of Housing and Residence Life will contact all students who are attending an external program during the fall semester regarding housing options for the spring semester.

Exemptions

Exemptions to the residency requirement may be granted by the Office of Housing and Residence Life (OHRL). Students seeking an exception must submit a Request for Exemption to Residency Requirement Form along with supporting documentation.

Students are expected to pay room and board fees in full by published payment deadlines unless they have received a residency requirement exemption from OHRL. If a student's request for exemption from the residency requirement is granted after payment is made, he or she will be issued a refund. A separate Request for Exemption to Residency Requirement Form is required for each year an exception is being sought. For consideration, the form must be received by OHRL no later than June 1 for new students scheduled to be in housing for the fall semester, and no later than December 1 for new students admitted for the spring semester.

Exemptions are typically granted when:

- The student lives at home with a parent or legal guardian. If the student changes residence, it is his or her responsibility to promptly notify the Office of Housing and Residence Life.
- The student is able to demonstrate a financial hardship that would otherwise prevent him or her from attending Emerson.
- The student has a disability that precludes living in a residence hall. Documentation of the student's disability is required from a qualified professional who has direct knowledge of the student and his or her condition, e.g., a physician, psychiatrist, or psychologist. This documentation must meet the guidelines described in the Disability Services Office statement of policies and procedures (found on the Disability Services page at *emerson.edu/disability-services*).
- The student is married, in a registered domestic partnership that is recognized by the state of Massachusetts, and/or is a parent with whom one or more dependent children reside.
- The student is a transfer student who graduated from high school three or more years prior to the enrollment date at Emerson.
- The student is 21 years of age or older prior to September 1 of the academic year in question.
- The student has served in the military as verified by a discharge certificate.

Housing Selection and Residency Requirement

During the spring semester of each academic year, the College administers a housing selection process for the following academic year. Students will be automatically assigned housing selection appointment numbers based on their residency requirement as defined in the chart in the previous section. All other students wishing to live in on-campus housing will be able to submit an application and $300 deposit for consideration pending availability.

Failure to settle Emerson College accounts in full, obtain required vaccinations, or abide by the Code of Conduct can result in the loss of student housing. Students who are not able to fulfill the residency requirement due to their own actions, including failure to comply with College policies, may also be dismissed from the College.

If you would like more information and/or wish to fill out an exemption request form, please visit *emerson.edu/student-life/housing-dining/new-residents/residency-requirement* to download a PDF version.

Our residence halls are conveniently located near all of the College's academic and administrative buildings. The residence hall locations are:

Little Building, 80 Boylston Street, Boston
Colonial Building, 100 Boylston Street, Boston
Piano Row, 150 Boylston Street, Boston
Paramount Center, 555 Washington Street, Boston

The Little Building (80 Boylston Street) offers housing in doubles, triples, and suites. The main dining hall and a convenience store are located in the Little Building. Piano Row (150 Boylston Street) offers housing in four- and six-person suites. A café and convenience store are located in Piano Row. The Colonial Building offers students the opportunity to live in single or double rooms within suites. The campus mailroom is located in the basement of the Colonial. Students live in double rooms within four- and six-person suites in the Paramount Center. In addition to the residence hall, some of the features in the Paramount Center include a café, rehearsal and class rooms, the Jackie Liebergott Black Box Theatre, and the Bright Family Screening Room.

The College provides breakfast, lunch, and dinner in the College dining hall for students living on and off campus. The meal plan is mandatory for all undergraduate students living in the residence halls.

All students living in the residence halls are required to sign a room and board contract for the full academic year. Students are obligated to fulfill their full-year commitment unless they graduate midyear.

Learning Communities

The Office of Housing and Residence Life provides specialized housing in learning communities (LCs). These communities offer students the opportunity to form and participate in residence hall learning groups organized around common academic and/or intellectual interests related to the College's mission, or a specific area of growth and development. Choosing to be a part of any of the communities listed here involves a commitment to fellow students living within the cluster. They are assigned on a space-available basis. For more information about learning communities, including their locations, please visit *emerson.edu/student-life/housing-dining/learning-communities*.

Active Living

The Active Living Learning Community is centered on being athletically minded and living an active lifestyle. Open to all students regardless of fitness level or prior athletic background, Active Living is a community dedicated to engaging in sports, physical activities, and a movement-filled lifestyle. Whether it's a group morning run, pickup Frisbee game, volunteering for community service projects such as the Jimmy Fund Walk/Radio Telethon, or collaborating with student groups, students living in this learning community will develop leadership skills and become more involved on campus.

Digital Culture

The Digital Culture (DC) Learning Community offers residents a new perspective on digital media. Living in this learning community provides you with an exciting opportunity to discuss and explore new technologies shaping our world.

Beginners, experts, and those in between can come together to share their ideas and insights on our increasingly digital world. DC community members will have the opportunity to utilize their skills to develop a creative project of their choice. Past projects have included: a student–run television show, a digital media blog, and a digital media showcase.

Film Immersion

The Film Immersion Learning Community is a great way to begin to network with others interested in the art of film and includes those whose interest is in writing, production, as well as post-production. Regardless of experience or skill level, all that is needed to be a part of Film Immersion is to have a desire to be a part of the filmmaking process. Students in the Film Immersion community will see guest speakers and participate in film screenings among other film-related programs. Students who choose this learning community will work together with the Writers' Block and Performing Cultures learning communities on an exciting first project, the Cornucopia of Creativity.

Living Green

Few communities are defined by their commitment to conservation and sustainability, but that is precisely what residents will find in the Living Green Learning Community. There are so many issues at the forefront of today's environmental debate: pollution, sustainable food production, over-population, alternative energy, and recycling are just a handful of examples. The community consists of students ranging in experience with environmental causes as well as a variety of viewpoints on the issues. Our overall goal is to create a welcoming and dynamic space for open communication and open-mindedness. Students in the Living Green Learning Community will participate in earnest and open discussions about environmentalism through an ethical, scientific, political, and sociological framework; community service; field trips; team-building; and an overall dedication to sustainable living. Some programming highlights in the past have been the Living Green Thanksgiving and the annual Lights Out program scheduled in tandem with Piano Row's Halloweek programming.

Community Outreach (formerly Local Action)

For students excited to engage within the community, the Community Outreach Learning Community offers an open and welcoming space in which to build friendships, develop leadership skills, and deepen awareness of local and global issues. Through a variety of service activities and experiences as well as floor programs, Community Outreach students will explore the city of Boston; make positive changes in their community; and connect these experiences to their academic learning, leadership development, and professional career. Community Outreach's floor programs typically happen at least twice a month and help to broaden students' understanding of local and national nonprofits, service opportunities on and off campus, current events that relate to humanitarian and environmental work, and the importance of activism. These programs serve to enhance students' leadership skills and interest in their chosen field while in a safe, inclusive, and fun environment. Residents will engage in service activities throughout the year that they will create and plan themselves, culminating in a year–end capstone project.

Performing Cultures

Students who have an appreciation for performing arts or are performing artists themselves find a home in the Performing Cultures Learning Community. Whether a student likes the spotlight or thrives behind the scenes, the Performing Cultures Learning Community is the place where residents learn from others on the floor and make connections with student groups on campus.

Through workshops and field trips, students will be actively engaged in and exposed to both the Emerson and Boston arts scene. They will take their newfound skills and knowledge to execute their final capstone performance. Students in this learning community work together as a production team in order to produce a completely student-driven show that they create themselves. This exciting opportunity typically provides the Performing Cultures participants with the rare occasion to gain hands-on experience in areas of directing, producing, stage management, house management, company management, box office management, marketing, choreography, music and vocal direction, props, hair and makeup, costumes, set design, sound design, and lighting design.

STAR (Students Taking Active Roles)

The STAR Learning Community is designed for new students who wish to live in a dedicated community composed solely of fellow first-year students. Living on a "first-year only" floor, students develop lasting relationships with other students experiencing college for the first time. Residents become familiar with important College resources and have increased contact with the Student Affairs staff. During the fall semester, residents will take a 1-credit non-tuition bearing course devoted to college transitions, which will be held on the STAR floor. Class topics include: college learning, relationships and emotional intelligence, general personal well-being, diversity awareness, and leadership development. Special activities focus on community building, success at Emerson, and involvement in the Boston and campus communities.

Wellness/Substance Free

Students living on the Wellness/Substance Free floor commit to leading a holistic, healthy lifestyle free of alcohol, nicotine, and other drugs. Open to all students, this learning community comes together to share ideas, techniques, and programs surrounding being holistically well in mind, body, and soul. Whether a well/substance-free lifestyle is new to you or something you have practiced for years, this learning community is a great place to learn, share, and experiment with wellness concepts and ideas that may not be familiar to you. These can include meditation, nutrition, breathing exercises, stress reduction, etc. Residents learn throughout the year how leading a substance-free lifestyle and making healthy and well choices can contribute to their success and contentment in college and beyond.

Writers' Block

Members of the Writers' Block are a close community of new and experienced writers who strive for writing excellence in coursework, workshops, and community events. Open to all students, regardless of major or experience level, this learning community comes together in an informal setting to share ideas about writing, experience the vibrant literary landscape in Boston, and practice their craft. Students in this learning community have a wide range of writing styles and interests, from slam poetry to avid zine collecting. Writers' Block has its own graduate assistant dedicated to coming to the Piano Row Residence Hall to facilitate workshops on a weekly basis. Writers' Block produces a yearly literary anthology, which is created entirely by students. It also hosts writing-related events and fundraisers to showcase members' talent. Students who choose this learning community reside in the Writers' Block residential area (on a space-available basis) and participate in informal writing workshops in the residence hall.

Religious and Spiritual Life

The Office of Religious and Spiritual Life exists to promote both a sense of community among persons of different faiths, and educational and spiritual growth on an individual basis for interested students, faculty, and staff. Members of the clergy and lay ministry from several denominations are available through this office. Religious and Spiritual Life is located at 150 Boylston Street and can be reached at 617-824-8036; its website is *emerson.edu/spiritual-life*.

Student Activities

Co-curricular and extracurricular activities, including student clubs and organizations, are an important part of life at Emerson. Emerson clubs and organizations provide students with valuable opportunities to gain practical experience in production and performance outside the classroom. Students get involved in management, leadership, and interpersonal relationships that encourage them to develop both personally and professionally.

In addition, there are various planned activities at Emerson designed to assist students in their overall development. Social events give Emerson students a chance to get to know one another; cultural events serve to teach students about people different from themselves; recreational sport programs help students gain confidence in physical activities; and educational seminars expose students to a variety of issues and concerns both inside and outside of their major fields of study or immediate areas of interest.

Recognized Student Organizations

Organizations are categorized by Cultural; Fraternity and Sorority; Performance; Political, Service, and Social Advocacy; Print and Publishing; Professional Affiliated Chapters; Programming and Special Events; Spiritual and Religious; Student Governance and Council; and Visual and Media Arts. For a full listing of currently active student organizations on campus, please visit *emerson.edu/student-life/activities-organizations* or contact the Office of Student Life. All recognized student clubs and organizations may be contacted through their organization's assigned mailbox located in the Campus Center at 150 Boylston Street.

Cultural

Amigos
Cultural Center, 150 Boylston Street; 617-824-8642

Amigos ("friends") is Emerson's cultural organization that is dedicated to bringing Latin culture to campus. Amigos is a multicultural group that welcomes anyone who has an interest in the variety of cultures that Amigos stands for. Through continuous programming throughout the school year, Amigos brings a variety of speakers, performers, food, and activities that embody the many Latin and Hispanic nations and cultures. Amigos also networks and collaborates with other Boston–based Latin organizations as well as other student-run organizations. One of the annual events that Amigos takes part in is a Latino conference that is sponsored by BILAN (Boston Intercollegiate Latin American Network). If you are interested in getting involved, Amigos has many leadership opportunities that members may get involved with throughout the year.

Anime @ Emerson
Recognized in Spring 2015, Anime @ Emerson's mission is to explore the themes and cultural commentary presented within the medium of Eastern Animation as a whole: the production, narrative, and art style. Encouraging members to share their own individual perspectives, it actively seeks to promote a dialogue that is culturally and socially aware— all in a safe and accepting environment in which people are welcome to express their opinions and explore their interests without fear of persecution.

Asian Students for Intercultural Awareness (ASIA)
Cultural Center, 150 Boylston Street; 617-824-8642

Emerson's Asian Students for Intercultural Awareness (ASIA) was officially recognized in Spring 1993. This organization was founded to provide awareness of the vast cultures present within the Asian community. ASIA is dedicated to being an active member in the varied social events of the Emerson community. ASIA also sponsors social and educational events and the end-of-the-year Leadership Banquet.

ASL Emerson

ASL Emerson is an organization that was created to learn about and promote the awareness of deafness and sign language as a form of communication. This is done through regular performances and workshops that incorporate music, poetry, dance, and the performing arts with sign language. Membership is open to all students, regardless of major or related experience.

EAGLE (Emerson Alliance for Gays, Lesbians, and Everyone)

Campus Center, 150 Boylston Street

EAGLE was established to promote visibility and acceptance of queer culture throughout the campus and community. Membership is open to any student who is interested in aiding others with a personal acceptance of homosexuality. The group sponsors social, academic, and awareness functions for the community on issues relevant to queer culture.

Emerson International (EI)

International Student Affairs Office, 120 Boylston Street, 10th Floor; 617-824-7858

EI, the College's international student organization, works with the director of international student affairs to provide support for Emerson's international population as well as increase cultural awareness within the College community. Made up of students of diverse backgrounds and interests, EI provides social and educational programs while serving as a resource for projects identified by the International Student Affairs Office.

Emerson's Black Organization with Natural Interests (EBONI)

Cultural Center, 150 Boylston Street; 617-824-8642

Named Organization of the Year for 2007–2008 and 2014–2015, EBONI is an organization dedicated to the political and cultural reawakening of students of African descent within the Emerson community. Students organize and sponsor such programs as Harambee, Kwanzaa, networking events, cultural retreats, Black History Month, and the end-of-the-year Leadership Banquet. They also maintain a resource library, and hold seminars and conferences designed to further the involvement and increase the influence of students of African descent at Emerson.

Fraternity and Sorority Life

Fraternity and Sorority Recognition Policy

The responsibility of reviewing and accepting new fraternity and sorority organizations is one of the three main reasons that the Fraternity and Sorority Life Council exists. A new organization wishing to become a member must meet with the Fraternity and Sorority Life Council and state its intent. The statement must include a purpose, a constitution, affiliations, prospective members, identity of founders, and advisor information. The group must also meet with the Student Life fraternity and sorority advisor; at that point the group will be advised of the mandatory criteria. (See the Student Organization and Advisor Resource Guide for more information.) The probation period will last one semester, and conclude with a vote of the general body of the Fraternity and Sorority Life Council and recommendation to the senior associate dean of campus life or her or his designee. The Fraternity and Sorority Life Council will recognize the probationary period the semester immediately following acceptance of a group's application. The following organizations are currently active:

Alpha Epsilon Phi

Alpha Epsilon Phi is a national sorority founded in 1909 to promote esteem and sorority fidelity. AEPhi Beta Alpha Chapter is composed of a diverse group of women brought together by their common values of honesty, philanthropy, scholarship, leadership, tradition, pride, fun, sisterhood, and growth. As a social sorority, AEPhi organizes sister and Emerson events, as well as devotes time to local and national philanthropies. The sisters of the Beta Alpha Chapter at Emerson are especially dedicated to the fight against breast cancer, raising thousands to help the cause. As a national sorority, AEPhi works with other local chapters and participates in AEPhi's annual National Convention. Alpha Epsilon Phi provides a lifetime bond of friendship and sisterhood.

Alpha Phi Omega

Founded in 2013, Alpha Phi Omega (APO) is a national service fraternity composed of college students gathered together in an organization based on fraternalism and founded on the principles of Leadership, Friendship, and Service and its aim is to further the freedom that is our national, educational, and intellectual heritage. Its purpose is to develop leadership, promote friendship, and provide service to humanity.

Alpha Pi Theta

Alpha Pi Theta is a local social fraternity with goals of brotherhood, love, and trust. The brothers have carried on that tradition through their spirit, enthusiasm, and dedication to the College. The brotherhood is actively concerned with the welfare of the fraternity and of the College. Theta sponsors various social events on campus.

Kappa Gamma Chi

A professional sorority founded at Emerson in 1902, Kappa is committed to serving the College and local community. The sisterhood fosters the ideal of nurturing professional, strong, and independent women. The sisters expect and demand the highest standards for every active member. Named Organization of the Year for 1999–2000, Kappa feels this responsibility has been potent in making the society count as a valuable asset to the school.

Phi Alpha Tau

Founded in 1902, Phi Alpha Tau is the nation's oldest professional communicative arts fraternity. Originally created to foster debate, Tau has evolved with Emerson over the past 100 years to include all areas of the communicative arts. The fraternity gives the Joseph E. Connor Award to outstanding leaders in the communicative arts and hosts the Public Conversation.

Sigma Pi Theta

Sigma Pi Theta has emerged as a support group for women. It is dedicated to stimulating unity, growth, support, and awareness among the women of Emerson College. It encourages the growth of the individual, the sorority, and the College community via workshops and activities held throughout the year.

Zeta Phi Eta

Zeta Phi Eta, established at Emerson College in 1908, is a national professional coed fraternity in the communication arts and sciences. Founded at Northwestern University in 1893, Zeta Phi Eta is the oldest national group of its kind. Since that time, Zeta has bonded together individuals committed to high standards in the communication arts and sciences, while providing opportunities for sharing professional interests through worthwhile activities. The sisters and brothers of Zeta Phi Eta are strongly involved with the campus community, in addition to working with many outside organizations, such as the AIDS Action Committee and the American Cancer Society. In 1995, Zeta received national recognition through the Campus Chapter Achievement Award.

Performance

Acappellics Anonymous

Named Organization of the Year for 2013–2014 and recognized in Spring 2009, the purpose of this organization is to provide alternative performances for and foster greater musical appreciation among the Emerson community and to provide its members with an outlet for artistic expression and growth. This organization combines elements of both music and scripted performance.

Achoired Taste

Recognized in Spring 2015, the purpose of Achoired Taste is to provide individuals within the student body at Emerson College with an additional opportunity to share their passion for music and singing with their peers; to perform popular music with energy and passion to contribute to Emerson College's creative culture and spread awareness of the College's thriving a cappella community; and to represent Emerson College by participating in outreach events with a cappella groups in the Greater Boston area, throughout New England, and beyond to establish professional connections and share music as an important form of personal expression.

Chocolate Cake City

This group serves as a creative outlet for writers, actors, film, and production students as a means to unite all Emerson College majors to produce a comedy show. The aim is to explore the many forms of comedy and thus create a varied, original, and most importantly, funny show.

Derbyn & the Drakefish

Recognized in 2015, Derbyn & the Drakefish aims to provide a place for members of the comedy community to work on their skills as both writers and performers, while still engaging directly with the larger Emerson community to create quality comedic video content.

Emerson College Treble Makers

Recognized in Spring 2014, the purpose and goal of the Emerson College Treble Makers shall be to create the largest a cappella group on campus by expanding beyond the 20-person capacity of other groups, by focusing on fundraising attempts for Emerson College and the greater Boston community, and to provide a theatrical approach to a cappella music on campus.

Emerson Comedy Workshop (ECW)

Founded by Denis Leary and Eddie Brill in 1976, ECW's purpose is to explore any and all types of comedy. ECW performs two shows of live/video sketch comedy per semester along with performing at special events and in the all-troupe shows. Membership is open to all full–time undergraduate students after completing the audition process and being selected to be an actor, writer, or videographer.

Emerson Dance Company (EDC)

Named Organization of the Year for 2008–2009, EDC's sole purpose is to foster dance as an art form. All Emerson College students, regardless of dance experience, are welcome to become involved with the organization. The company works with all forms of dance and movement. Styles include jazz, tap, ballet, contemporary, modern, lyrical, hip-hop, and more. Each semester, EDC produces a showcase featuring new works by student choreographers.

Emerson Poetry Project
Recognized in Spring 2011, the Emerson Poetry Project (EPP) is dedicated to building a community of writers who want to share their original work, receive helpful feedback, improve in craft, and develop through the medium of performance poetry. Every voice is important, and EPP provides an open environment in which anyone and everyone is welcome to contribute. It holds weekly meetings consisting of open mics, slams, featured poets, and workshops.

Emerson Urban Dance Theater (EUDT)
Recognized in Spring 2012, the purpose of EUDT is to use hip hop, tap, modern, and related dance styles as dynamic narrative tools.

The Girlie Project
Recognized in Spring 2005, the purpose of The Girlie Project is to promote female performers, writers, and directors in the world of comedy. Membership is open to both women and men of all majors to create monologues, sketches, films, dances, and more in a non-competitive environment.

Inside Joke
Recognized in Spring 2013, Inside Joke's mission is to provide an outlet for Emerson stand-up comedians to perform for their peers, engage with their community, and hone their craft. The only prerequisites for membership is having a passion for stand-up comedy and a desire to perform.

Jimmy's Traveling Allstars
A technically oriented comedy group founded in Spring 1999, Jimmy's Traveling Allstars seeks to promote comedy through use of both live and taped sketch performances, with a preference toward video.

Kidding Around
Named Organization of the Year for 2009–2010, Kidding Around is Emerson's theater group that performs and provides unique theater experiences exclusively for children. It performs on campus and at local schools and after-school programs where it creates an "interactive" theater environment with children of all ages. Emerson students are encouraged to become directors, designers, producers, actors, writers, and media persons.

Mercutio
This is Emerson's only dramatic theater troupe that explores all facets of producing, teaching, and performing theater. It opens its membership doors to anyone interested in stage managing, producing, directing, and teaching.

Musical Theatre Society
Campus Center, 150 Boylston Street

The Musical Theatre Society (MTS) exists to provide and support the production of musical theater for entertainment, education, and cultural enrichment of the Emerson College community. The goal of the organization is to make available to all Emerson students the opportunity to realize and develop their talents through the performing arts. MTS currently puts on both a fall and spring musical as well as staged readings and concerts. In addition, MTS provides workshops, master classes, and social events throughout the year.

Noteworthy
The purpose of this organization, created in Fall 2002, is to promote creativity, education of music, and diversity in regards to the a cappella scene at Emerson and in the Boston community. The group provides entertainment for a variety of on- and off-campus events.

Police Geese
Recognized in Spring 2015, the goals of Police Geese are to promote individuals within Emerson College to explore their comedic writing and acting styles in a judgment-free setting and to perform sketch and video comedy shows that invite both Emerson and the public to experience Emerson College's comedy community.

Rareworks Theater
Rareworks was named Organization of the Year for 2004–2005. The purpose of this organization is to support seven to eight theatrical productions per year, fully produced, directed, managed, and otherwise staged solely by students of Emerson College, including musical theater, straight plays, student-written pieces, and experimental theater. The mission is to provide professional theatrical opportunities to the Emerson community by producing new, provocative, and "rare works."

Shakespeare Society
It is the mission of the Emerson College Shakespeare Society to set the standard for classical theater at Emerson College through productions that are thought provoking, engaging, and of high caliber. It desires to unearth the truths in Shakespeare's canon and present them in a contemporary context with the aspirations of cultivating a greater awareness of classical texts.

Stroopwafel
Recognized in Spring 2011, Stroopwafel's goals are to give actors, comedians, and performing artists an outlet for self-expression through an improvised medium; to bridge the gap between audience and performer by encouraging spectators to actively participate in creating comedic theater; to hone the skills required for success in the field of communication and the performing arts through live interaction, collaboration, and spontaneous forensics. In short, its ultimate goal is to provide a community that will motivate and inspire students to inform, influence, and affect a target audience through the sole use of imagination and intelligence.

Swolen Monkey Showcase
This tight-knit group performs written and improvised material throughout the year. A small group of comedians work together to perform multiple improv shows, as well as an epic play, sketch show, and/or extravaganza at the end of every semester. Auditions are held every year or so for students interested in all of it (performers, writers, and winners).

"This Is Pathetic"
"This Is Pathetic" theatrically explores the personal, uncomfortable, disturbed, and sometimes inappropriate aspects of life. By placing these life events in an experimental comic atmosphere, it is easier to understand just what we never want to. Open auditions are held annually.

Political, Service, and Social Advocacy

Active Minds at Emerson College
Recognized in Spring 2015, Active Minds at Emerson College speaks out against stigma and discrimination toward mental health disorders and concerns, creating a safe space for students to discuss mental health. Its primary goals include: creating a better life for those who experience mental illness on campus, educating students and faculty about mental health disorders and resources, exposing the campus community to individuals living with mental health challenges in order to increase acceptance and understanding, and planning campus events that promote positive mental health habits.

Communication, Politics, and Law Association (CPLA)
Named Organization of the Year for 2011–2012, CPLA's mission is to awaken students' passion for communication, politics, and law and to turn their political interest into political action.

Earth Emerson
Earth Emerson works to promote environmental awareness and stewardship and to better the campus, community, and global environments through student action. Annual activities include cause fundraisers, benefit concerts, recycling, hiking, community clean-ups, and campus greening projects.

Emerson College Polling Society
Recognized in Spring 2014, the purpose of the Emerson College Polling Society is to conduct public opinion polls on relevant issues and current political races, to encourage data analysis using computer software and critical thinking, to assist students in applying classroom skills in a real-world setting, and to establish Emerson College as a reputable source of political analysis and research.

Emerson Peace and Social Justice (EPSJ)
EPSJ is a non-hierarchical group of dedicated students working toward social and economic justice in the Emerson community, Boston, and beyond. EPSJ advocates and educates in many areas promoting a positive change in our environment, particularly in the areas of social justice and equal opportunity, community-based economics, ecological wisdom, tolerance, diversity, nonviolence, and feminism.

Emerson Reform
Recognized in Spring 2014, Emerson Reform's goals are to generate change by bringing young people together and to create a safe space for students of all ideological upbringings to have an honest conversation about drugs and drug policy.

Emerson's Understanding National Immigration Through Education (UNITE)
Recognized in Spring 2015, Emerson UNITE is Emerson's only immigrant rights group that promotes education and advocacy, seeking to inform the campus about immigration and the issues surrounding the civil rights issue of our time. This group helped to encourage a Dream School Working Group. As a college that specializes in communication and the arts, Emerson College is training the world's future leaders, communicators, and entertainers who will shape the nature of the nation's (and the world's) cultural makeup. The goal is to see these future leaders trained with sensitivity to human rights issues that will continue into their craft and careers.

Generation Citizen
Recognized in Spring 2015, Generation Citizen aims to strengthen our nation's democratic future by empowering youth to become engaged and effective citizens now. To fulfill this mission, college volunteers, known as "GC Democracy Coaches," enter local middle- and high-school classrooms to guide a semester-long, action-oriented course on effective citizenship. This course, which takes place during the school day, is aligned with district and state social studies standards. Democracy coaches and students explore how to bring substantive change through lessons centered on the political system, and the course culminates with the class taking collective action on a student-selected local issue. This organization will serve as the Emerson chapter of Generation Citizen, providing critical support to democracy coaches, putting on education and civic-minded events, and recruiting more students to the program.

Imagine Students Reaching Out
Imagine Students Reaching Out focuses on involving Emerson students with local community

service projects. The idea is that while helping others, members develop leadership skills, have fun, and enrich the lives of others.

Print and Publishing

Artful Comics

Recognized in Spring 2011, *Artful Comics* promotes comics as a creative medium and an art form. *Artful Comics* exhibits contemporary short comics with a literary bent in a student-run anthology, and fosters an on-campus community of comic artists, writers, and enthusiasts.

Atlas Magazine

Recognized in Spring 2013, *Atlas Magazine* promotes the education of students in the areas and fields of journalism, magazine writing, blogging, editing, publishing, design, photography, marketing, and leadership. *Atlas* also provides Emerson students with support for reaching their career goals and strives to be an accurate representation of the Emerson community as a whole.

The Berkeley Beacon

Campus Center, 150 Boylston Street

Created in 1947 and issued every week during the academic year, *The Berkeley Beacon* is a College newspaper that is student produced. All staff positions are open to students.

Concrete Literary Magazine

Formerly known as *Gangsters in Concrete*, *Concrete Literary Magazine* is a biannual student publication that encourages experimentation, exploration, and enthusiasm in the writing and reading of poetry and prose. It also sponsors workshops, seminars, and readings.

Developed Images

Named Organization of the Year for 2005–2006, Emerson's only creative black and white photography magazine showcases the talents of students. *Developed Images* is published annually and will accept submissions from anyone in the Emerson community.

The Emersonian Yearbook

Campus Center, 150 Boylston Street

The Emersonian, the College yearbook, is a permanent chronicle of the days, people, places, and events of the academic year. Students interested in photography, advertising, layout, or copy editing can receive 1 free non-tuition credit per semester for assisting with the book's production.

Emerson Review

Campus Center, 150 Boylston Street

This award–winning literary magazine is edited by undergraduates and issued biannually. It includes short stories, poetry, articles, and reviews by students, as well as works solicited from graduate students, faculty, and guest authors.

em magazine

Recognized in Fall 2007, *em magazine* is Emerson's only lifestyle magazine dedicated to providing the student body with interesting and informative articles written by and for Emerson students. It covers everything from looks and relationships to features, fitness, entertainment, and Emerson news. Currently online and in print.

Emertainment Monthly

Recognized in Spring 2014, *Emertainment Monthly* is an online magazine designed to produce a constant stream of content in the form of reviews, interviews, previews, and other nonfiction articles related to the entertainment industry on our website. Students serve as members of the press during media events, interviewing entertainment professionals and creating contacts in the entertainment industry.

Five Cent Sound Magazine

Five Cent Sound aims to give its readers a comprehensive guide on all things music. Its mission is to give the students of Emerson a place to read and discuss today's music industry and all its facets. It also aims to give students a chance to get experience in a field that many hope to pursue in the future.

Gauge

Campus Center, 150 Boylston Street

Gauge is a design-oriented magazine completely produced by and for Emerson College students. Its goal is not only to incorporate the various fields of study offered at Emerson into a singular publication, but to also push the boundaries of the magazine format.

Hyena

Emerson's humor magazine, *Hyena*, was founded in 1979. It is one of the outlets open to the Emerson community for humor, both written and visual. All types of positions are available and anyone interested in humor, publishing, and printing should contact *Hyena* via its mailbox in the Campus Center.

Stork Magazine

Recognized in Spring 2005, *Stork* is a biannual fiction journal dedicated to demystifying the publishing process and improving student writing. *Stork* is founded on the idea of communication between editor and writer and provides an outlet for budding writers to take their work to the next level.

THREAD

Recognized in Fall 2007, *THREAD* provides Emerson College students with the opportunity to publish their works of the script and screenplay format in a high-quality, professional anthology. It also offers the unique element of having a work of visual art accompany each published script. With the idea that the screenplay is an ultimately visual medium, *THREAD* attempts to showcase a drawing, sketch, painting, etc. of the same feel and tone alongside each script. *THREAD* also provides scriptwriters and playwrights with the chance to move their script to the next stages in production with the annual staged Reading Night and ties with on-campus groups.

Undergraduate Students for Publishing

Recognized in Fall 2006, the purpose of Undergraduate Students for Publishing is to educate Emerson undergraduates about publishing careers by inviting professionals to engage in discussion with students about their work. The club hosts panels of professionals to speak about their specific jobs and advise students on how to start their own careers in publishing. In addition to this, the executive members hold informational meetings to teach members publishing vocabulary, give them resources on the publishing world, and generally keep them aware of the current events of the business.

Your Magazine

Recognized in Spring 2012, *Your Magazine*'s goal is to promote education of the magazine and media industry by giving students the opportunity to create content for a monthly publication targeted at students at Emerson and around Boston that focuses on the lifestyle of an urban college student, and to create content that is relevant to the Emerson community. Members are always conscious to bring content to their readers that they want to read.

Professional Affiliated Chapters

American Marketing Association (AMA)

Emerson College's Collegiate Chapter of the American Marketing Association, known as American Marketing Association at Emerson College, is an international organization for undergraduate and graduate students who wish to be involved in the marketing field. The chapter's main objectives are to: enhance student education through a variety of marketing workshops, speaker series, and seminars; assist in the development of members' professional skills; and provide members with opportunities to interact with other collegiate chapters in the Boston area and to provide networking opportunities to its members.

Emerson Communication (EmComm)

Campus Center, 150 Boylston Street

EmComm is a student–operated and faculty–advised marketing communication agency dedicated to providing students with hands-on experience in the areas of advertising, public relations, promotion, graphic design, and computer graphics. EmComm services are available to on- and off-campus organizations.

Emerson Forensics

This program is designed to teach advocacy skills so that students are empowered to be the architects of their own futures. In debate, the preparation and delivery of argumentation provides students with the opportunity to think critically, develop their academic research skills, improve their communication abilities, solve problems creatively, and increase their self-confidence. The Public Address events of competitive forensics also reinforce the skills of information gathering and analysis, writing, and delivery. The interpretive events, Prose, Poetry, Drama, and Duo-acting allow students to create artistic programs around current events, the cutting edge of theater and literature, and to bring to their audience a new and unique understanding of the connection between literature, social consciousness, interpreter and audience. All events allow for team members to practice and research together, and to travel and compete with each other and with students from other schools. Forensics is one of the few activities that truly integrates academics, cultural diversity, social commentary, advocacy, and fun!

National Association of Hispanic Journalists

Recognized in Spring 2015, the National Association of Hispanic Journalists is dedicated to the recognition and professional advancement of Hispanics in the news industry. Its goal is to provide Emerson journalists with opportunities to network, sharpen their skills, enhance conversation and understanding of issues impacting the Latino community, and promote the hiring and retention of Latino journalists at all levels of news reporting and management.

National Broadcasting Society (NBS)

Campus Center, 150 Boylston Street

Outstanding broadcasting students are eligible for this national honorary broadcasting society. The Emerson chapter produces its own TV and radio programs and serves the media needs of the Emerson community.

National Student Speech, Language, and Hearing Association (NSSLHA)

All Emerson students can become members of this national organization. The Emerson chapter provides the opportunity for students to take part in professional activities on a local, regional, and national level. Named Organization of the Year for 2000–2001, NSSHLA encourages professional interests among Emerson students in the study of normal and disordered human communication behavior. NSSLHA provides aid and assistance within the College as well as to local organizations in the areas of speech, hearing, language, and behavior disorders.

Public Relations Student Society of America (PRSSA)

PRSSA is a professional organization dedicated to helping students advance in the field of public relations through scholarships, networking with practitioners throughout the country, understanding of current theories and procedures, and hands-on programs with Emerson College clients, while furthering an understanding of current theories and practices to better prepare students for one of the fastest growing businesses.

Radio Television Digital News Association

Campus Center, 150 Boylston Street

Named Organization of the Year for 2002–2003, the Radio Television Digital News Association (RTDNA) is an international organization dedicated to improving communication between students and professionals. RTDNA has experts critique students' work, sponsors student-run workshops, and organizes professional networking opportunities for students. The Emerson chapter also runs WEBN, which has been named the AP Station of the Year six times. Its award–winning television newscasts, sport programs, and specials run on Winthrop Cable and Tyngsborough Community TV. The staff annually covers the Oscars, MLB Spring Training, the Emmys, and political events such as the Iowa Caucuses and Presidential Inauguration. The organization also gives students the opportunity to gain experience in broadcasting across multiple media, including its award-winning website, *webn.tv*.

Society of Professional Journalists (SPJ)

Named Organization of the Year for 2001–2002, this student chapter of the prestigious national professional organization was created in 1983. Students who are committed to a career in journalism are encouraged to participate. SPJ activities include professional programs, service activities, and social events.

Programming and Special Events

Emerson Mane Events

Formerly known as CAB, Emerson Mane Events (EME) is a team of students who develop and organize events and activities on campus that celebrate the diversity of our community, promote student involvement, and foster collaboration among student organizations. EME members gain hands-on experience in all aspects of event planning, including booking, promoting, and management. Student organizations at Emerson College can request event planning assistance from EME.

Emerson Recognition and Achievement Awards

A long-standing Emerson tradition, the Emerson Recognition and Achievement (ERA) Awards celebrate student and campus leadership and recognize the infinite achievements of Emerson College community. The night aims to pass the reins of leadership from one leader to the next. Through a College-wide nominations process, additional "Specialized Awards" are given out to recognize those groups and individuals who have demonstrated particular excellence during the course of the academic year. All Emersonians—students, faculty, staff, and administrators—are welcome to participate in the ERA Awards, regardless of their affiliation with undergraduate student clubs and organizations. This event offers an excellent opportunity for networking and making connections among all of our community members. The ERA Awards offers all attendees a chance to learn more about what the collective community has accomplished over the course of the academic year.

Spiritual and Religious

Emerson Christian Fellowship

Emerson Christian Fellowship (ECF) is an ecumenical group, formed from many different church denominations, that meets for Bible study prayer and fellowship. ECF seeks to build more community between Christians in the community. It also offers occasional services, community service projects, and helps connect Emersonians to local churches.

Hillel

Emerson College Hillel is dedicated to creating a pluralistic, welcoming, and inclusive environment where students are encouraged to grow intellectually, spiritually, and socially. In past years, its programming has reflected this mission with events including: celebrating Chanukah with a "Bar Mitzvah-style" bash, hosting a "Chocolate Seder," attending a local performance of *Joseph and the Amazing Technicolor Dreamcoat*, and creating and leading a Yom Hashoah service to commemorate those who perished in the Holocaust and other world genocides. Hillel also helps students foster a sense of Jewish identity through textual studies, cultural discussions, and participation in guest lecture events and off-campus activities. Its mission is to enhance the lives of Jewish students so that they may enrich the Jewish people and the world. There is a unique role for you at Emerson College Hillel.

Newman Club

The Newman Club provides opportunities for Catholic students to develop their faith and work in sponsoring social, educational, spiritual, and service-oriented events. Students come together for debate, prayer, and fun!

Student Governance and Council

Student Government Association

Campus Center, Lower Level 1 (LL1); 617-824-8686

The Student Government Association (SGA) was formed to "establish an effective student government; represent student interests; establish and facilitate all student organizations; act as a liaison between the student body, the administration, and the Board of Trustees; and promote and protect the rights of the students..." In coordination with the Office of the Vice President and Dean of Campus Life, the SGA allocates and monitors funds to student organizations and plans and executes student activities and programs for the campus. It also actively states the needs and protects the rights of the student body. Elections are held every spring to fill positions for the next academic year. Any full-time enrolled undergraduate student who meets the candidate criteria is encouraged to run.

SGA Executive Joint Session

The Executive Council is one of two student legislative bodies, and is composed of the four executive officers of SGA, the four class presidents, all elected departmental senators, and appointed commissioner positions. The Council oversees the activities of all student organizations funded through the SGA and works closely with the administration on issues concerning campus/student life. In serving as a liaison between the students and College faculty and administration, it is responsible for decisions dealing with the allocation of student funds, formation of ad hoc committees, initiating and carrying out legislation, and dealing with student interests and concerns.

SGA Student Senate
The second branch of the SGA is composed of one senator from each class and one senator from each major department. The Student Senate works with the SGA Executive Council on all issues concerning campus/student life. The Senate also works to promote issues that effect student involvement as citizens of the College community. The Senate meets regularly and all students are welcome to attend.

Class Governments
Each year, classes elect officers to represent them in student government matters and facilitate co-curricular and social events. Elections for sophomore, junior, and senior class officers are held in the late spring for the following academic year, and freshman class elections are held toward the end of the fall semester. The four class presidents serve on the SGA Executive Council.

Freshman Class (2020) to be elected in early December
Freshman Class Council meets weekly to develop a class constitution, plan programs, learn about getting involved at Emerson, and prepare for leadership positions. Students interested in running for a class office their first year will find participation in and successful completion of the Freshman Class Council certification program beneficial as they foray into collegiate leadership positions. All first-year students are invited to get involved. The Freshman Class Council certification program is facilitated by the senior associate dean of campus life.

Sophomore Class (2019)
Responsibilities of the sophomore class officers include: class meetings, newsletters, and programs.

Junior Class (2018)
Responsibilities of the junior class officers include: assisting with the selection of Who's Who Among College and Universities representatives, marshalling at commencement, newsletters, class meetings, and programs.

Senior Class (2017)
Responsibilities of the senior class officers include: assisting with commencement planning and related activities, Senior Week activities, newsletters, class meetings, and programs.

All-College Assembly
The Assembly is an all-College meeting open to the entire Student Government Association, which consists of all full-time, matriculated undergraduate students. It is an initiating, legislating, and vetoing body. Each member has one vote. Active student participation is essential to meeting the changing needs of Emerson students. Meetings are called as deemed necessary by the SGA president.

Financial Advisory Board
The Financial Advisory Board (FAB) consists of the treasurer of SGA (chair), one student from each class, the SGA advisor, and senior associate dean of campus life or his or her designee. The board meets with and reviews all student organizations requesting student funds. Based on this review, the FAB makes recommendations for the annual budget, which is presented to the Student Senate and Executive Council for approval. The SGA treasurer and assistant dean of campus life must sign all student activity financial transactions.

Fraternity and Sorority Life Council
Campus Center, 150 Boylston Street

The Fraternity and Sorority Life Council is the official governing body of Emerson College that recognizes all fraternity and sorority organizations. It is composed of delegates from all recognized fraternities and sororities. They collectively work to govern all fraternity and sorority organizations, promote fraternity and sorority life on campus, and work on projects to serve the College and the surrounding Boston community.

Residence Hall Councils

Hall Council is the student governing body of each residence hall. Hall councils are involved with providing social and educational activities for their respective residence communities. Activities have included talent shows, cultural events, field trips, faculty/staff hall visits and presentations, discussion groups, and movies.

Residence Hall Association

The Residence Hall Association (RHA) represents and is composed of members of the four hall councils. RHA works in conjunction with the individual hall councils to sponsor campus-wide programs and work toward the improvement of the residential environment. These activities have included day trips to New York City, weekend trips to Washington, DC, outdoor adventure excursions, and educational speakers. RHA participates in NACURH, the National Association of College and University Residence Halls. All residential students are invited to attend and participate in RHA meetings. Voting members are selected from the elected representatives from the four hall councils.

EC4Life

EC4Life's mission is to facilitate continuous interaction and sharing between alumni and students by fostering lifelong loyalty, participation, and philanthropic support while maintaining Emerson spirit and traditions. Members of EC4Life collaborate with the Development and Alumni Relations Office to educate students on the importance of philanthropy at Emerson College and assist in planning and executing meaningful student/alumni events.

Student-Athlete Advisory Council (SAAC)

The Student-Athlete Advisory Council aims to increase athletic awareness and better the communication among the student-athletes, Athletics Department, administration, faculty, and student body. SAAC commits itself to service opportunities on campus and in the greater community. The SAAC is an NCAA–mandated representative body of the student-athlete population on campus. This council is charged with representing the needs of its teams, and student-athletes in general, to the administration. The SAAC should be a proactive group of student-athletes who are willing and eager to come up with, plan, and implement activities and materials that will benefit all student-athletes and the image of varsity sports at Emerson.

Visual and Media Arts

Beat Dynamics

Recognized in 2015, Beat Dynamics aims to create and provide opportunities to take leadership roles in the making of music-related videos, allowing students to participate in all aspects of production and providing the opportunity for musicians to have their music visualized and promoted.

Captured Emotion

Recognized in Fall 2009, Captured Emotion is dedicated completely to the documentary and nonfiction work. Captured Emotion provides the experience of pre-production and research, production, and post-production. Each semester, Captured Emotion commences with a pitch session, driven by students, in which each member prepares an idea for a production relevant to the field of documentary and nonfiction work. The organization seeks to give out experience, while requiring quality as an end product.

Emerson Independent Video (EIV)
Campus Center, 150 Boylston Street; 617-824-8693

Named Organization of the Year for 2006–2007, Emerson Independent Video serves the Emerson community. The organization models its operations on that of a television station. Its goal is to provide an opportunity for students to apply or learn skills in all phases of television production in a professional atmosphere. Whether students are interested in marketing, directing, producing, or writing, the organization has a place for all. EIV has programs of all types in all stages of development. It also produces five live-to-tape 30-minute news broadcasts weekly as well as international news broadcasts twice weekly. Over the years, EIV has won numerous national college broadcasting awards as well as having programming air on cable and national outlets. EIV also produces the EVVY Awards, Emerson's equivalent to the Emmy Awards, in which distinguished industry professionals give awards honoring Emerson's best student work. The EVVY Award ceremony is a major event in the Emerson community.

The Emerson Channel
The Emerson Channel is a leading college television network that functions as both a content distributor and producer. As the only major media outlet on campus, The Emerson Channel is Emerson College's premier outlet for students' film, video, and other creative works. The organization is completely student-run and is maintained by a staff of more than 100 students involved in production, broadcast operation, promotion, and programming. In addition to being a crucial media outlet, The Emerson Channel is dedicated to training students in a professional environment in preparation for graduation into a dynamic television workforce. The Emerson Channel airs original productions and programming acquired from Emerson students, staff, and faculty as well as student production organizations such as Emerson Independent Video (EIV), National Broadcasting Society (NBS), and Frames Per Second (FPS). The Emerson Channel also produces live and taped event coverage, often as co-productions with Emerson Productions; EIV; or The EVVY Awards, which is one of the largest college television productions in the world shot annually each May in the Cutler Majestic Theatre.

Emerson College eSports
Recognized in Spring 2015, the Emerson College eSports organization is dedicated to providing the undergraduate video game community at Emerson with organized events that promote competition, community building, and professional development. We aim to provide passionate players the necessary resources for them to mix their interests in gaming with their skills in communication.

Emerson Professional Shots, Stunts, and Safety (EPSSS)
Recognized in Spring 2015, the purpose of EPSSS includes, but is not limited to the following: to produce large–scale filming scenarios and execute them in a professional Hollywood manner with all safety precautions taken, learn how to create and produce multiple difficult tasks as if members were producing a large-budget movie with little to no budget, and practice practical effects as well as special effects in an effort to teach themselves how to produce award-winning content.

EVVY Awards
Campus Center, 150 Boylston Street

The EVVY Awards is like no other college production in the country. Modeled after professional shows such as the Emmys and Oscars, the EVVY Awards has become the largest multi-camera, live switch event any school has to offer. This award-winning show has become nationally recognized with a first-place award at the National Association of College Broadcasters Awards and has received two national Telly Awards. Throughout the year, student work can be submitted in a wide variety of categories, creating a very competitive environment right here on campus. These submissions are then sent out to local and national professional judges in their respective fields to ensure a fair and experienced judging process. Notable past judges have included Rachel Dratch of *Saturday Night Live*; Wendey Stanzler, a director from *Grey's Anatomy*; and Matt Cheese, editor of *Finding Neverland*. Previous onstage appearances have included Sean Hayes of *Will & Grace*; Rich DiPirro, creator of *Deal or No Deal*; Denis Leary; Gregory Hines; Matt Lauer; and John Cusack. The EVVY Awards is not only an award show, it is also a student-run organization that provides an adequate learning experience for hundreds of Emerson students. Throughout the year, students will be taught, through hands-on experience, how to succeed in the professional world. No matter what age or major, the EVVY Awards will have something for students.

Fashion Society
Recognized in Spring 2007, the Fashion Society seeks to represent the creative ideals of all aspects of the fashion industry. It aims to provide an outlet for students who are passionate about the fashion industry and the professional opportunities in this field. The group provides resources for the undergraduate community of Emerson as they develop their personal and professional styles.

Films from the Margin
Films from the Margin is a club dedicated to probing the non-mainstream cinematic landscape that exists beyond your local AMC theater. It wants to introduce unique, provocative films that are not well known to the Emerson public and to foster intelligent discussion about film culture and the possibilities of the cinematic art form.

Frames Per Second (FPS)
Campus Center, 150 Boylston Street

Named Student Organization of the Year for 2003–2004, FPS is dedicated entirely to teaching professional film production. It is the only organization on campus that involves many students in the pre-production, production, and post-production of films. It is an opportunity for students to learn every aspect of filmmaking, hands on, before they reach their first production class. FPS turns students into teachers.

spec
spec was founded to develop a forum for students interested in the art of screenwriting; to provide a means for students to explore artistic abilities; and to promote and nurture the interests of those who wish to pursue an education in the field of screenwriting. spec serves the video and filmmaking community by conducting workshops and hosting annual performance-style readings.

SweetTooth Animation
Recognized in Spring 2011, the purpose of SweetTooth Animation is to spread knowledge and appreciation of the art of animation and its techniques, and encourage members to express their creativity through this medium. Students will be provided the opportunity to collaborate on an animated short film in a professional production team-based environment to create a quality piece of work.

Warlords
The youngest film group on campus, Warlords: Action Film Club is dedicated to producing and promoting action films/digital movies, as well as all sub-action genres. This includes, but is not

limited to, sci-fi, thriller, horror, fantasy, comic book/graphic novels, and much more. Ideas are brainstormed among Warlords members at general meetings and weekend screenings.

Wax on Felt

Wax on Felt is a student–operated record company. Students record, promote, and release audio CDs in the commercial market. They work in production, engineering, marketing, public relations, business management, new media, and graphic design.

WECB

180 Tremont Street; 617-824-8850

This closed circuit radio station (99.9 FM/640 AM) serves the Emerson residence halls and dining facility. The station is staffed by students and operates on revenue generated through advertising. Auditions are held at the beginning of each semester. Positions are available in sales, promotion, production, public relations, programming, music announcing, news reporting, and sportscasting.

WERS (FM)

180 Tremont Street; 617-824-8890

WERS (88.9 FM), New England's oldest noncommercial radio station, reaches out to a potential audience of three million people with its eclectic blend of music, news, and public affairs programming. The 4,000-watt station is student-operated and has been recognized nationally for its excellence. WERS has continuously won awards from the Associated Press and other prestigious broadcasting associations. WERS raises much of its own funding through its annual Live Music Week fundraiser, during which more than 90 live musical performances are presented from the WERS studios. Auditions are held at the beginning of each semester.

Women in Motion

Women in Motion is a production-oriented organization dedicated to providing an opportunity for students interested in filmmaking to further their education through workshops, guest speakers, and most importantly, the experience found in a collaborative and creative working environment. The organization is open to both men and women while the foundation of the organization is to support women in leadership roles at the student and professional levels of filmmaking.

Honorary Societies

The Gold Key Honor Society. The Gold Key Honor Society is Emerson's official academic honor society. To qualify, a student must be either a junior or senior, with no fewer than 48 credits earned at Emerson College. Inductees into Gold Key are those juniors at the top 5 percent of their class, and seniors at the top 10 percent of their class (including seniors inducted in their junior year).

Lambda Pi Eta. This national honor society is for students who have achieved academic distinction in communication and is open to juniors and seniors in the Department of Communication Studies. Eligible students must have achieved a 3.8 or higher and have earned 60 or more credits.

For an expanded description of student clubs and organizations, consult the Student Handbook or visit *emerson.edu/student-life/activities-organizations.*

Athletics and Recreation

The Department of Athletics coordinates the College's varsity, club, intramural, and recreational sports programs and operates the Emerson College Fitness Center. Athletics at Emerson is an opportunity for student-athletes to bring out their best through competition and to learn valuable lessons on and off the field that will stay with them throughout their lives. Lessons about teamwork, self-discipline, dependability, and dedication help shape a well-rounded individual.

Varsity Program

Athletics at Emerson offers a wide variety of sports in which today's student-athlete can participate. Student-athletes can display their skills in 14 varsity sports. The Lions field varsity teams in:

Men	**Women**
Baseball	Basketball
Basketball	Cross Country
Cross Country	Lacrosse
Lacrosse	Soccer
Soccer	Softball
Tennis	Tennis
Volleyball	Volleyball

Emerson College is a Division III member of the National Collegiate Athletic Association (NCAA), the Eastern College Athletic Conference (ECAC), Great Northeast Athletic Conference (GNAC), and the New England Women's and Men's Athletic Conference (NEWMAC). The Athletics Department is located at 150 Boylston Street, Lower Level 2, and can be reached at 617-824-8690 or at *emersonlions.com.*

Please note: Students on academic probation are not allowed to practice, travel, or compete with varsity athletic teams.

Intramural Program

Having fun, exercising, and competing at a friendly level is the successful formula that defines the Emerson intramural sports program. The intramural program allows students the flexibility to choose to participate in sports as their time and interest permit. The Brown-Plofker Gym, opened in September 2006, allows greater opportunity for indoor varsity, club, and intramural sports.

Lester Rotch Field

Located a mile from campus, Rotch Field is home to Emerson's soccer, lacrosse, and softball teams, as well as intramural and recreational outdoor sports. It was completely rebuilt in 2004 and opened in Spring 2005, and athletes now play on FieldTurf synthetic surface. The field is also lighted for night games and contains a clubhouse that houses team and officials' locker rooms, a conference room, and an athletic trainer's room.

Fitness Center

The Emerson College Fitness Center (ECFC) offers exercise and wellness programs designed to meet specific interests and goals including proper diet and nutrition, stress management, sports conditioning, and general physical fitness. At no cost to the Emerson community, the ECFC provides state-of-the-art strength training, cardiovascular and free weight equipment, and a studio where a daily schedule of aerobic, dance, yoga, and conditioning classes are offered. The Fitness Center is located in the Lower Level of the Little Building (80 Boylston Street) and can be reached at 617-824-8692.

Alumni Relations

The Office of Alumni Relations and the Emerson College Alumni Association work together to promote institutional pride, professional development opportunities, and lifelong connections with Emerson alumni. The office enables students and alumni to benefit from the experience of alumni and others through a variety of events and activities such as a visiting artists series, master classes, and forums. Additionally, Alumni Relations works closely with the Office of Career Services to connect students with alumni through industry site visits and a mentorship program. The Alumni Relations Office communicates news about the College and its alumni through a tri-quarterly magazine, the alumni online community, social media, and e-communication. Alumni Relations is located on the ninth floor of 99 Summer Street. Contact the Alumni Relations Office at 617-824-8535 or 1-800-255-4259 or visit *emerson.edu/alumni*.

Emerson College Alumni Association

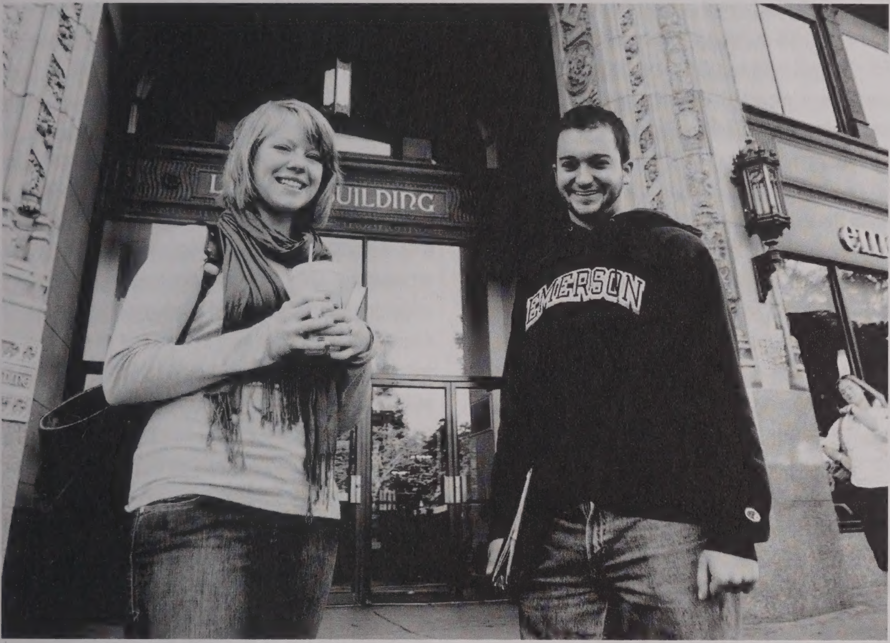
The mission of the Alumni Association is to actively involve alumni in promoting the reputation and influence of Emerson College as a leader in communication and the arts. The association encourages alumni to participate in planning and guiding the College's future, and to work to increase the resources available to make Emerson's programs a reality. The Office of Alumni Relations supports the Alumni Association in its work. Membership in the Emerson College Alumni Association is open to anyone who has attended the College for two or more years.

The Alumni Association has established an endowed scholarship to support the education of future Emerson alumni. The scholarship, based on financial need and satisfactory grades, is awarded to an undergraduate or graduate in alternate years.

Student Alumni Association

The Student Alumni Association (SAA) works to educate students on the importance of Emerson tradition. The three goals of the organization—philanthropy, networking, and education—aim to prepare students to serve as future alumni leaders, volunteers, and Emerson advocates. The SAA works exclusively with the Offices of Alumni Relations and Annual Giving to connect students with Emerson alumni, plan meaningful networking events, and raise awareness of the work being done to support current and future Emersonians. To learn more about the SAA, please contact Katie Gallagher or Jillian Naimo at *alumni@emerson.edu* or 617-824-8535.

Financial Assistance



Emerson College's financial assistance program helps qualified students and their families finance students' education. Sources of assistance include one or more of the following: scholarships, grants, employment, and loans. Institutional funds at Emerson College are awarded on the basis of both financial eligibility and academic merit. All federal funds are awarded on the basis of financial eligibility. The responsibility for financing a college education initially rests with the student and his or her family. Assistance is provided by the College as a supplement to the family's effort. Anyone wishing to apply for financial assistance should access the website at *emerson.edu/finaid.* International students are not eligible to receive need–based financial assistance. Only citizens or permanent residents of the United States are eligible to apply for need–based financial assistance. International students should evaluate the cost of studying at Emerson and be prepared to finance the total cost of their education.

College Costs and Student Expense Budgets

The total cost of attending an institution is an important factor in family financial planning. The tuition, room and board, and other fees and charges compose the majority of an Emerson student's expenses. However, books and supplies, personal needs, and transportation must also be included in the Cost of Attendance. Students and parents should allow for inflation when considering financing four years of attendance at Emerson. For students who enter in the Fall 2015 semester or later, the College estimates that a residence hall student should be prepared for costs of approximately $64,458 for the nine months of the 2016–2017 academic year. A student living off campus should expect approximate costs of $63,888, which includes an estimated amount for nine months of rent and off-campus expenses. Commuting students can anticipate spending perhaps $54,126 for the academic year.

(A commuter is defined as a student living at home with his or her parents or other relative.) For students who entered prior to the Fall 2015 semester, approximate costs include $62,346 for on-campus, $61,776 for off-campus, and $52,014 for commuters.

All of the expenses listed above are used to determine the student's college budget; they are not the billed costs for the College. When the Office of Financial Aid reviews an application to determine a student's financial eligibility, this entire college budget is used as a base, rather than merely the amount of the tuition and room/board bill.

For more detailed information on costs, financial assistance, and financing options, contact the Office of Financial Aid at 120 Boylston Street, Boston, MA 02116-4624 or 617-824-8655 or visit its website at *emerson.edu/finaid.*

Restricted Scholarships

Emerson College has a number of restricted scholarships and awards that are available to students who meet the eligibility requirements set forth by the respective donors. The Office of Financial Aid makes all awards. If the award is designated for a student(s) in a particular department, that department is consulted. Due to the balance of individual endowment funds, not all scholarships are awarded annually.

The scholarships listed below are funds conferred to Emerson College by private donors. These scholarships are disbursed through the Office of Financial Aid. To be considered, students must complete a financial aid application with the Office of Financial Aid unless otherwise noted. These scholarships are not renewable unless otherwise noted. Funding for these scholarships is not guaranteed each year. Awards are dependent on funding levels. These scholarships are only for full-time students and are only available for courses taken during the fall and/or spring semesters.

Alumni Association Scholarship. Starting in 2011–2012, the Alumni Association Scholarship has funded an increasing number of annual scholarships of $4,000 (currently eight). The scholarships are allocated among each of the undergraduate classes and graduate students. Recipients qualify for renewed receipt of the scholarship until their graduation, based on academic performance and continued financial need.

Ed Ansin Diversity Scholarship. Established in 2007, this scholarship supports undergraduate students from economically disadvantaged backgrounds, first–generation college students, or students from racial and ethnic groups that are underrepresented at Emerson. Preference will be given to members of the Boston chapter of the Boys and Girls Clubs or its successor organization. The scholarship is renewable providing the student maintains full-time enrollment and is in good academic standing.

Nettie N. Banks Term Scholarship.
Established in 2013 by Susan A. Banks '76, with her sisters Anita and Carole, in memory of their late mother, Nettie Mae (Nash) Banks. An avid supporter of education, Nettie was an elementary teacher and guidance counselor, and worked hard to put all three daughters through private colleges despite being widowed when they were children. She believed that knowledge was the key to life and inspired all she touched to reach for the stars. The scholarship is awarded to students from underrepresented groups in good academic standing at the College and who have financial need.

Eckardt and Barbara Horowitz Beck Scholarship. Established by a gift from E. Chris Beck '68, H'94 and Barbara H. Beck '69. Awarded on the basis of excellence in communication to students with freshman, sophomore, or junior standing who demonstrate financial need.

Beth Hodgson Berkowitz Scholarship. Established in 1998 and awarded on the basis of financial need to a student who has maintained at least a B grade average.

Bill Bordy Scholarship. Established by a gift from Bill Bordy '58 and awarded on the basis of financial need and academic achievement. One scholarship is given to a student in each of the following programs: Performing Arts, Visual and Media Arts, or Journalism; and Writing, Literature and Publishing.

Ruth and Bernard Bork Scholarship. Awarded on the basis of financial need to a student majoring in Communication Disorders.

Mark Bortman Scholarship. Awarded to a student with financial need who has demonstrated superior academic achievement in his or her freshman and sophomore years. The scholarship is credited for two consecutive years at the junior and senior level. (This is an exception to the nonrenewable clause listed above.)

Jeanne Marie Brodeur Memorial Scholarship.
Established in 2009 by a bequest from Jeanne Brodeur '72 and supplemented with gifts from her friends, the scholarship is awarded on the basis of financial need. Jeanne, a recipient of a full scholarship to Emerson, was a longtime member of the Alumni Association Board of Directors and employed by the College as vice president for institutional advancement.

Harry and Doris Brudnoy Scholarship. Established in 2005 by a bequest from David Brudnoy in tribute to the memory of his parents. As an honorary brother of Phi Alpha Tau, David Brudnoy gave freely of himself as a friend and mentor. The scholarship is awarded to an active brother of Phi Alpha Tau who is a full-time student with financial need.

Mary Burrill Scholarship. Established in 2002 in honor of playwright and educator Mary "Mamie" Burrill, 1904, the earliest known Emerson graduate of color. Awarded to a deserving student or students in the incoming freshman class from groups that are underrepresented at the College.

Martha MacDowell Carpenter Scholarship. Established in 2013 by a bequest from Martha MacDowell Carpenter who graduated from Emerson in 1950. The scholarship is to be awarded to students with financial need.

Darren Cecil Scholarship. Established in 1986 in honor of Darren Cecil '86. Awarded to an undergraduate with a disability who shows financial need and demonstrates a high level of academic performance.

Pete Chvany Scholarship. Established in 2010 to honor Pete Chvany, whose ability to nurture students, foster potential, and push for excellence launched many successful lives and careers. Awarded to full-time juniors or seniors who have a passion and commitment to activities such as EIV, WEBN, EMComm, PFS, and the EVVYs. Preference is given to students whose financial need has been caused by changed family circumstances.

Class of 1961 Scholarship. Juniors or seniors in good academic standing who experience an unforeseen financial hardship and need emergency assistance to complete their studies at Emerson are eligible to receive a scholarship of not more than $5,000 annually.

Lyell B. Clay Memorial Scholarship. Established by Whitney Clay Diller '79 as a tribute to her father. Awarded to a full-time undergraduate student in the School of Communication who has financial need and is in good academic standing. Preference is given to students from West Virginia.

John Coffee Memorial Scholarship. John Coffee taught at Emerson for 39 years, retiring in 2005. A talented storyteller, he brought history to life in his classroom. He also co-authored *A Century of Eloquence: The History of Emerson College, 1880–1980*. The scholarship is for students with financial need who are preparing for a career in investigative journalism.

Chet Collier Scholarship. Established in 2003 in honor of Chet Collier '50, the scholarship is awarded to an undergraduate journalism student who demonstrates an understanding of fair and balanced journalism.

Hamilton D. Comstock Scholarship Fund. Established by the National Alumni Board of Directors in honor of Hamilton Duffy Comstock '67, G'69. Supplemented by a gift from the estate of Jane Comstock. Awarded to the child, grandchild, or sibling of an Emerson graduate who demonstrates excellence in scholarship, strong leadership potential, and participation in alumni affairs.

Annabel Conover Scholarship. For students in Performing Arts who have financial need. The scholarship was funded in 2014 in honor of Annabel Conover, a member of the Class of 1918.

S. James Coppersmith Broadcasting Scholarship. Established in 1997 by friends and associates. Awarded to a student entering his or her junior year concentrating in Broadcast Journalism. The award is based on high academic achievement and financial need.

Peter V. Corea Scholarship. For nearly four decades, the late Peter Corea devoted himself to developing Emersonians' abilities for self-expression, social interaction, and community participation. This scholarship was established by his son, William, and widow, Alicia, and was first awarded in 2007 to a full-time undergraduate student on the basis of financial need and academic achievement.

Kenneth C. Crannell Sr. Scholarship in Speech Communication and Public Leadership. Established by family and friends in 2005 in honor of Professor Emeritus Ken Crannell. Dr. Crannell received his bachelor's and master's degrees at Emerson and inspired Emerson students for more than 45 years. The scholarship is awarded to a full-time first-year or transfer student with financial need whose high school background and program of study at the College indicate an interest in oral communication and a career in public life.

Wilma Tyson Cremer Scholarship. Established in honor of Wilma Tyson Cremer '39 by her husband. The scholarship is awarded to a student who excels in oratory or oral interpretation.

John Diamantakiou Scholarship. Established in memory of John Diamantakiou '91 by his family and friends. The scholarship is awarded to a student in Political Communication who participates in the Washington, DC, Program.

Polly Epstein Scholarship. Established in her memory by her husband and children in 1996. The award is granted to a student based on financial need and academic achievement.

Celia Segal Foster Scholarship. Established in her honor by her children and grandchildren, the scholarship has been awarded since 2007 to a student in Performing Arts based on academic performance and financial need.

Tom Freston Diversity Scholarship. First awarded for the academic year 2008–2009, the scholarship is for undergraduate students from economically disadvantaged backgrounds, first–generation college students, or students from racial and ethnic groups underrepresented at Emerson. The scholarship is renewable provided the recipient maintains full-time enrollment and good academic standing.

Amy Beth Gallagher '88 Scholarship. Established in Amy's memory by family and friends. Awarded annually to a student(s) from Clinton, Essex, Franklin, or St. Lawrence counties of northern New York. Student(s) must demonstrate academic achievement and financial need. Preference is given to student(s) interested in a career in mass communication. If no one in the above counties is eligible, the scholarship can be awarded to student(s) from as far south as Albany, New York.

Michael Goldstein '84 and Allison E. Picott Scholarship. Established in 2012, the scholarship is for undergraduates, with a preference for students from low-income families, who are in a field of study currently underrepresented by students of diverse backgrounds.

Elinore A. Greene Scholarship. Established in 2009 by a bequest from Elinore A. Ziff Greene '49, the scholarship is awarded annually to deserving students in good standing. Preference is given to nontraditional students returning to their studies in Performing Arts.

Olive Palmer Hansen Scholarship. Established in 1956 by a bequest from Olive Palmer Hansen, the scholarship is awarded on the basis of academic standing and need.

William Randolph Hearst Scholarship. The scholarship was established at Emerson in 1987 with the goal of increasing enrollment of diversity at the College. Since the first scholarships were granted in 1992, nearly 100 Emersonians have been able to continue and/or complete their studies thanks to the earnings from the endowment.

Hindery Family Scholarship Fund. Established in 2013 by Leo Hindery Jr. and Patti Wheeler Hindery. Awarded to students with financial need who are from underrepresented groups.

Laura C. Hodgkinson Scholarship. Established by bequest from Ms. Hodgkinson and awarded on the basis of financial need.

Sophie Horowitz Scholarship. The scholarship was established by friends and family of Sophie Horowitz, the mother of Evelyn Horowitz Malinowitz '67, and is awarded to a nontraditional female student who is studying for her first college degree.

Jayne A. Iarrobino Scholarship for Leadership and Promise. Established by Jon Derek Croteau '99 and Justin Croteau, the scholarship is awarded to a full-time undergraduate student studying at Kasteel Well who has financial need and is in good academic standing.

V.C. Jesseman Scholarship. Established by bequest in 1968. Awarded on the basis of high academic performance and financial need.

Elizabeth Keppie Scholarship. First awarded in 1991–1992, the scholarship was established by Elizabeth Keppie from the Class of 1908 and is awarded to a student with high academic performance and financial need.

Helen Hughes Lane Scholarship. Established in 2001 by bequest of Helen Hughes Lane '39. The award is granted to an undergraduate or graduate student in Journalism.

Jacqueline Weis Liebergott Scholarship. Established by family, friends, and supporters in 2011, the scholarship was created in tribute to Emerson College's 11th President, Jacqueline Weiss Liebergott, in recognition of her achievements and her concern for students with financial need.

Agnes Lindsay Trust Scholarship. Awarded to needy students from rural communities (fewer than 5,000 residents) in New England. Funded since 1994 by the Agnes Lindsay Trust.

Arch MacDonald Scholarship. Established by TV stations WNEV, WCVB, WBZ, and WLVI in honor of Arch MacDonald, Boston's first TV news anchor. Awarded to a Broadcast Journalism student who demonstrates academic achievement, financial need, and potential success as a professional.

Beatrice Talmas Mantel Scholarship. Established in 1990 by a gift from the estate of Beatrice Talmas Mantel '19. The award is based on financial need and high academic achievement.

Lou Marcel Scholarship. Established in his memory in 1986 by friends, family, and WCCM-FM. Awarded to a sophomore, junior, or senior from the greater Lawrence, Massachusetts, area concentrating in Radio/TV Journalism and demonstrating financial need.

Rosemary H. McCorkle Scholarship. The scholarship was established in 1996 in Rosemary McCorkle's honor to a student studying Communication Disorders and entering his or her junior year, who demonstrates financial need and academic progress.

Phyllis Adams McCullough Scholarship. Established by a gift from Phyllis Adams McCullough '35. Awarded to a student studying Performing Arts who demonstrates financial need.

Joy McKinley Scholarship. Established in 1983. Awarded to a Communication Disorders student who demonstrates financial need.

Gertrude Morrison Scholarship. Established under the will of Gertrude Morrison '15, H'62. Awarded to a talented and worthy student.

Nicholas Allen Murphy '10 Directing Scholarship. Established by the Murphy family in Nick's honor, the scholarship is for an undergraduate student with financial need. First preference is for a student studying directing in the Department of Performing Arts and second preference is for someone studying directing in the Department of Visual and Media Arts.

Zarie A. Noorjanian Scholarship. Established by Zarie Noorjanian '30. Awarded to a student in Visual and Media Arts or Journalism on the basis of financial need and high academic standing.

Griffin O'Brien Memorial Scholarship. Griff was a member of the Class of 2013 who passed away the summer before his senior year. The scholarship was established in his memory by family, friends, and the Class of 2013 and is awarded to an undergraduate majoring in Writing for Film or Television who is in good academic standing and has financial need.

Sadie A. O'Connell Scholarship. Established by a gift from Zarie Noorjanian '30 in honor of Sadie A. O'Connell '21. Awarded to a student in Writing, Literature and Publishing on the basis of financial need and high academic standing.

Julian Olansky Scholarship. The scholarship, established in 2007 by MetroRadio System, is awarded to a student with financial need who has a strong interest in photo or video journalism.

Peyton-Martell Term Scholarship. Established in 2013 by Patricia Peyton '84 and her husband, John Martell. Awarded to students who are academically strong and have financial need.

Polcari-Mady Scholarship. Established by Trustee Lucie Salhany in honor of her parents, the scholarship is for a full–time female undergraduate student who is majoring in broadcast communication. The award is based on financial need and a cumulative GPA of 2.5 or higher. The scholarship may be renewed through senior year as long as the recipient's major is unchanged, her status remains full-time, financial need continues, and her cumulative GPA remains at a minimum of 2.5. (Originally known as the Hal and Tille Mady Scholarship.)

Dominic J. Puopolo Entrepreneurial Scholarship. Established by friends in 1999. Awarded to an undergraduate who has demonstrated unique qualities of individual and professional initiative that best predict future success.

Mabel Arnett Putnam Scholarship. Established by bequest in 1976. The award is based on financial need and academic achievement.

George Quenzel Memorial Scholarship. During his 40 years at Emerson, George Quenzel taught television production and the first film studies and production classes. In 1981, he took students to Los Angeles for a month in what was the precursor to Emerson's LA Program. The scholarship is awarded to a student who is preparing for a career in television and has financial need. Preference is given to a student who adds to the diversity of the Emerson undergraduate community.

RKO General, Inc. Minority Scholarship. Awarded to students from the Commonwealth of Massachusetts who are concentrating in one or more areas of communication to the public (radio/television, film, or print/broadcast journalism) who demonstrate high academic achievement and financial need. Preference is given to students from underrepresented groups.

Ellen Reich Memorial Scholarship. Established in 1981 by family and friends of Ellen Reich '75, the award is granted on the basis of financial need and academic standing.

Bertha Reynolds Scholarship. Funded by Mr. and Mrs. Joseph C. Reynolds. The award is based on academic achievement and financial need.

Riendeau Memorial Scholarship. Established in memory of Leonard Riendeau '64 by family and friends. The award is for a junior or senior in Theatre Education who maintains a minimum grade point average of 3.2 and demonstrates financial need.

Charles Rosen & David Panzer Scholarship. Established by Charles Rosen '68, the scholarship is for students with a minor in business or who participate in the Emerson Experience in Entrepreneurship. Preference is given to students from economically disadvantaged backgrounds who advocate for LGBT (Lesbian, Gay, Bisexual, and Transgender) causes.

Harry S. Ross Scholarship. Established by a gift from Zarie Noorjanian '30 in honor of former Emerson College President Harry Seymour Ross. Awarded to a student in the School of Communication based on high academic standing and financial need.

Saga/Marriott Scholarship. Established in 1987. Awarded on the basis of academic achievement and financial need.

Rt. Hon Viscount Sands Scholarship. Established in 2008 by alumnus Rob Sands '68, the scholarship is awarded to a needy undergraduate student, with first preference to students who have advocated for or demonstrated an affinity for LGBT (Lesbian, Gay, Bisexual, and Transgender) causes.

Isabel Sanford Award. Established by a gift from Isabel Sanford H'85. Awarded to a student entering his or her senior year and studying performance or writing for the theater, television, or film, with preference given to students from underrepresented groups.

Saval Scholarship. Established by Maurice Saval H'76. Awarded to sophomores, juniors, and seniors who demonstrate outstanding potential in their academic performance as well as special accomplishments in terms of community service, talent, and/or leadership in the communication field. Financial need is also considered.

Barry Savenor '88 Scholarship in Visual and Media Arts. The scholarship, established by the Savenor family in Barry's memory, is awarded to a full-time undergraduate student with financial need who is a VMA major and has demonstrated an interest in photography.

Robert E. Schiesske Fund for Performing Arts/Musical Theatre. Established in 2014 by Robert Schiesske. Awarded to students enrolled in Musical Theatre.

Rena Shapiro Scholarship. Established by friends and family in 1988. Awarded to a Theatre Education student who demonstrates financial need and who intends to pursue a career in teaching children.

Tom Shovan Scholarship Fund. Established in 1994 by friends, family, and associates in memory of Tom Shovan. Awarded to undergraduate students majoring in Media Arts (with a preference for Broadcasting) who show tremendous promise and financial need.

Toba Berman Smokler Scholarship. Established by a gift from Toba B. Smokler '38. Awarded annually to a student from the Midwest who demonstrates academic excellence and financial need.

Torie (Victoria) Snelgrove Memorial Scholarship. Established in memory of Torie Snelgrove '06 by her family and friends. Awarded annually to a full-time undergraduate student in Broadcast Journalism.

Joseph Spencer Scholarship. Established by the classmates and friends of Joseph Spencer '76. Awarded to a junior or senior concentrating in Visual and Media Arts or Journalism.

Susan Namm Spencer '61 and Leslie Ellen Coplin '87 Scholarship. Undergraduates from New York State who are in good academic standing, have financial need, and are studying Mass Communication or Performing Arts are eligible for consideration for an annual scholarship not to exceed $3,000.

Surdna Foundation Scholarship. Established in 1987. Awarded to a student from New York State on the basis of financial need and academic achievement.

Rita and James Troy Scholarship. Established in their memory in 2010, the Rita and James Troy Scholarship is for an Emerson undergraduate with demonstrated financial need.

David P. Twomey III Washington Award. Established in 2009 by family and friends in David's memory, the award is for a student studying in Washington, DC, who embodies the passion for politics and promise of public diplomacy epitomized by David, G'06.

Judee Truncer Wales Watson Actor Scholarship. Established in 2011, the scholarship is awarded to seniors with financial need who have demonstrated outstanding acting talent and want to become professional actors.

Maxine Cummings Walker Scholarship. Established in 1999. Awarded annually to students who demonstrate high academic achievement and an outstanding interest in attending Emerson College.

WCRB Scholarship. Established in 1986 in honor of WCRB founder Theodore Jones. Awarded to a student of academic merit and financial need entering the field of radio broadcasting. Priority is given to students from underrepresented groups in the radio broadcast industry.

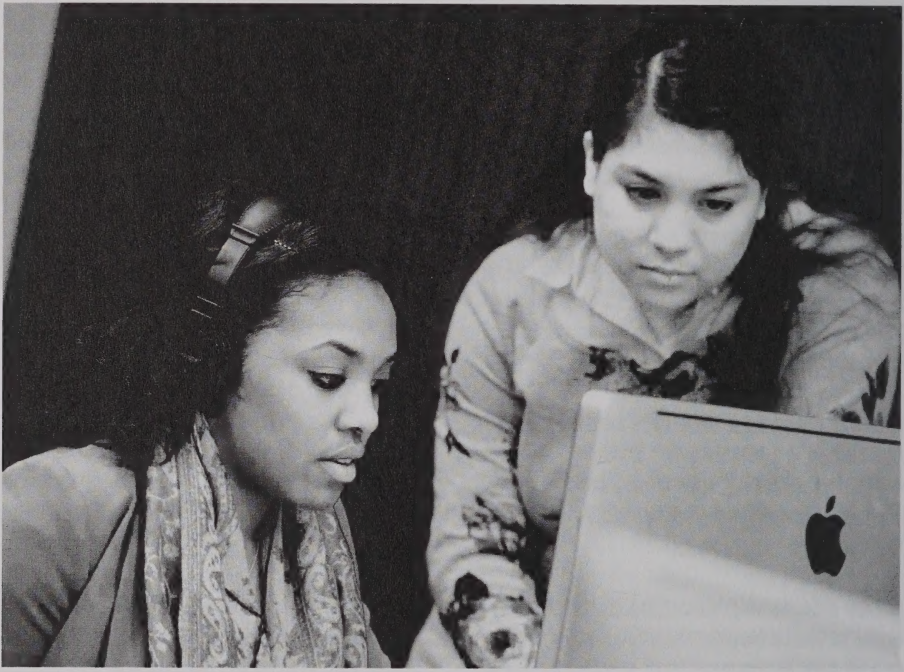
Lois Dow Wilkins Scholarship Fund. Established by bequest of Lois Dow Wilkins '29. Awarded to students who demonstrate financial need with an outstanding interest in the study of Performing Arts and Visual and Media Arts.

Janet S. Yorston Scholarship. Established by Janet Smith Yorston '37, H'58. Awarded to worthy students demonstrating financial need.

John C. Zacharis Forensics Award. Established by a gift from the family of Dr. John C. Zacharis '58, G'59, the 10th president of Emerson College. Awarded to a full-time incoming freshman who demonstrates promise in the area of forensics and, based on satisfactory academic performance, is renewed in the sophomore year.

John C. Zacharis Memorial Scholarship. Established by gifts from alumni, faculty, students, colleagues, and family of Dr. John C. Zacharis '58, G'59, the 10th president of Emerson College. Awarded to a full-time undergraduate or transfer student who has made a great impact on the Emerson College community.

Financial Policies



Tuition and Fees 2016–2017

	Term I (Fall)	Term II (Spring)	Total
Tuition: Students Entering in Fall 2015 and after	$21,072	$21,072	$42,144
Tuition: Students who entered prior to Fall 2015	$20,016	$20,016	$40,032
Room and Board (standard double rate)	$8,160	$8,160	$16,320
UG Student Services Fee	$382	$382	$764
International Student Pre-Orientation (one-time)	$148	–	$148
Health Insurance (may be waived under certain conditions)	$1,875	–	$1,875

Health insurance is paid for a full year during the fall term and may be waived under certain conditions.

Tuition on a per-credit (part-time or overload) basis for students entering in Fall 2015 and after is $1,317 per credit hour. Tuition on a per-credit (part-time or overload) basis for students who enetered prior to Fall 2015 is $1,251 per credit hour.

All fees are subject to change.

It is the policy of Emerson College to provide educational programs, room and board, and social opportunities for students at a cost reflecting economic efficiency that is compatible with high quality. Every effort will be made to make charges clear and well known. Students are responsible for knowing and understanding charges and fees and for meeting financial obligations by the published deadline. Additional information pertaining to student accounts including tuition and explanation of fees can be accessed on our website at *emerson.edu/billing*.

Financial obligations of enrolled students are indicated in the following section of this catalogue. Failure to meet payment deadlines through direct payment to the College's Office of Student Accounts or by written evidence of financial assistance will result in a finance charge of 1.5% per month. Nonpayment will result in cancellation of enrollment, denial of registration for classes, denial of occupancy of residence hall space, and denial of use of the College dining hall, library, and all other facilities.

Students will be charged in full for willful or careless damage, breakage, or loss of College property, including library materials. Notice of such charges, with substantiating evidence, will be issued by the College.

Billing and Payment

Tuition, fees, and all other charges are to be paid in full prior to August 1 for the Fall 2016 semester, December 15 for the Spring 2017 semester, and at the time of enrollment for all summer and winter terms in order for students to be officially registered (unless otherwise noted). The Office of Student Accounts generates electronic tuition statements once a semester for the fall and spring semesters. Payment for the summer term is due at the time of enrollment; electronic statements are not created for this term. Statements can be viewed through TouchNet by logging in as a student through eCommon, or as an Authorized User. Email notifications will be sent to students and their Authorized Users each time a new tuition statement has been uploaded.

- Fall semester statements are available in late June and are due August 1.
- Spring semester statements are available in November and are due December 15.

Payments can be made online, via mail, in person, and by wire transfer (for international students). In addition to electronic checking and savings payments, the College accepts MasterCard, VISA, and American Express. A 2.75% convenience fee will be charged for any payments made via credit card for tuition and fees.

The College Trustees reserve the right to change tuition rates or fees at their discretion, whenever it is determined advisable.

Deferred Payment Plans

Student accounts are payable to the College prior to the beginning of each semester, as billed. Students wishing to pay their accounts in monthly installments may do so by participating in the Higher One Payment Plan. All deferred payment plan arrangements must be made directly between the student and Higher One. Arrangements must be completed prior to the payment deadline. Visit *tuitionpaymentplan.com/emerson* for more information or to enroll.

Tuition and Fees

For full-time students, those registered between 12 and 16 credits a term, one-half of the academic year's tuition is charged for the fall term and one-half for the spring term. Part-time students and those enrolled for more than 16 credits will be billed on a per-credit basis. All payments for tuition and fees made with a credit card online will be assessed a 2.75% convenience fee.

Credit Balances on Student Accounts

Credit balance refunds are available to students who have overpaid their accounts. To request a credit balance refund, log onto *eCommon.emerson.edu*. Credit balance refunds are granted to enrolled students only when a credit balance exists. Please note that no refunds may be issued based on an anticipated credit balance (e.g., financial aid not yet disbursed). A credit balance must exist prior to the refund request. Currently, credit balance refunds will be processed by the Office of Student Accounts within two Fridays from the date on which the request is received.

Refund Policy

Tuition refunds to students who have officially withdrawn are made when the withdrawal is filed as follows:

- During the first two weeks of classes: 80% refund of tuition
- During the third week: 60% refund of tuition
- During the fourth week: 40% refund of tuition
- During the fifth week: 20% refund of tuition
- After the fifth week: No refund is made

Prorated room and board credit adjustments are made to students who file a written withdrawal or leave of absence prior to the end of the fifth week of a given term. See the Student Handbook and Planner for additional details on room and board refund policy. Refunds will be processed within 30 days. Fees are nonrefundable after the first day of classes.

No tuition refund is made when withdrawal of a student is required by College authorities, or when a student withdraws from a course with a WP or WF grade.

Withdrawal and Leave of Absences for Students Receiving Title IV Federal Assistance

All students are eligible to receive full credit of their tuition and fees, excluding nonrefundable deposits, if they withdraw before the first day of classes. Students receiving federal financial aid funds who withdraw on or after the first day of classes will have their aid adjusted using the percentage determined by the Federal Return of Title IV Funds calculation. Adjustments will be made based on the number of days a student attends, up to the 60 percent point of the semester. On-campus room and board charges will be adjusted based on the College's published institutional policies. Other institutional fees charged to the student's account are nonrefundable.

Room and Board

One-half of the academic year's room and board charge is billed for the fall term and one-half is billed for the spring term. Selection of a meal plan is mandatory for all students living in Emerson residence halls. There are several meal plans from which to choose. Information on them is available from the Office of Housing and Residence Life. Off-campus students can obtain a Commuter Meal Plan. Information is available online at *emerson.edu/billing/resources/meal-plans*.

All continuing students who are not covered by the Residency Requirement and request College housing must pay a room deposit, which is applied to the bill.

Fees and Other Costs

Application Fee

Sixty-five dollars must accompany an application for admission. This fee is nonrefundable.

Admission Deposit

Five hundred dollars is payable at the time of the student's confirmation of admission to the College. This deposit is nonrefundable.

Student Services Fee

The Student Services Fee is a consolidation of campus-required fees that support several College services. This comprehensive fee is paid by all full-time students at the College.

The components covered under the comprehensive fee provide the following services:

Student Services
The Student Services Fee supports all departments that provide student-oriented services and activities on campus, such as the Registrar's Office (registration), Student Life (Orientation), and the Commencement Office.

Student Government Association
The Student Government Association Fee is charged to support student club- and organization-related programming and activities.

Health Services
The Health Services Fee enables students to access the College's Counseling and Psychological Services and the Center for Health and Wellness during the fall and spring terms.

Center for Health and Wellness and Health Insurance

Health Entrance Requirements: All students enrolled for 9 or more credits are required to submit health entrance documentation. This includes completion of the medical history, tuberculosis-screening questionnaire, and an immunization verification. In addition, Massachusetts state law mandates that all college students must have certain immunizations valid and current as a condition of enrollment. Students must provide evidence of vaccination/immunity or submit documentation that they meet the standards for medical or religious exemption within 30 days of the first day of classes. Failure to do so will jeopardize a student's enrollment and on-campus residency. Information on the online student health portal (OSH) and process for completing and submitting the entrance health documents will be posted on the accepted student and Center for Health and Wellness web pages. Information must be submitted after June 1 and no later than July 1 for students entering in the fall semester, and after October 15 and no later than January 4 for students entering in the spring semester.

Health Insurance: The state law requires undergraduate students enrolled at least 75 percent of full time (9 or more credits) to be covered by a qualified health insurance program. The College automatically provides a health insurance policy for all matriculating students. Students enrolled less than 75 percent of full time will not be automatically enrolled but may request enrollment. Please contact the Office of Student Accounts for elective enrollment or for more information on the special insurance policies.

The automatically assessed student health insurance premium may be waived each academic year by providing proof of enrollment in comparable coverage by another qualified health insurance program. Coverage under a health benefit plan is comparable if:

1. The health benefit plan provides to the student throughout the school year reasonably comprehensive coverage of health services, including preventive and primary care, emergency services, surgical services, hospitalization benefits, ambulatory patient services (laboratory testing), and mental health services.

2. The services covered under the health benefit plan are reasonably accessible to the student in the area where the student attends school.

The health insurance waiver is found at *emerson.edu/billing/payments-refunds/health-insurance-waivers*. The insurance waiver process is separate from the health forms mentioned above.

The student health insurance policy is designed to offer protection against unexpected and potentially heavy expenses for accidents or illnesses. Please refer to the AETNA Student Health website for specific coverage benefits.

During the academic year, **students enrolled in the student insurance program are required to first seek an evaluation at the Center for Health and Wellness prior to receiving non–emergency medical care**. Referrals are not required when the center is closed (semester breaks/ summer, holidays). Referral authorization for specialty care is required for most medical conditions. Please review the policy benefits or contact an insurance representative for clarification. A referral is not required for students seeking mental health services off campus. However, a clinician in Counseling and Psychological Services can facilitate referrals to behavioral/mental health providers outside the College.

Insurance Regulations for Students Who Experience Loss of Coverage Midyear

Massachusetts state law requires all students participating in at least 75 percent of full time (9 or more credits) to be continuously enrolled in a qualifying health insurance plan. Students who waive the College–sponsored insurance program at the beginning of the year and subsequently lose their alternative coverage are obligated to seek immediate enrollment in either the College-sponsored plan or a qualifying alternate insurance plan. In either case, students are responsible for notifying the Office of Student Accounts to make arrangements for enrolling in the College–sponsored insurance plan or to update the CHW with the pertinent information regarding their new qualifying alternate plan. A pro-rated premium is available for the College–sponsored insurance plan when coverage begins after the start of the applicable policy year.

International Students

Massachusetts regulation does not consider coverage by insurance carriers outside of the United States and coverage by foreign national health services programs as comparable under a qualifying student health insurance program. To be eligible to waive the insurance, the policy must meet the above definition of "comparable," be underwritten by a U.S.–based insurance carrier, and be accessible to the student the entire academic year while he or she is on campus in Boston or at one of the College's external programs. The benefit coverage must be comparable to that required by the Commonwealth of Massachusetts.

Exceptions to the regulations are:

1. Students whose health coverage is sponsored through their country's embassy.

2. Students whose health coverage is mandated and provided through a scholarship or special program.

These exceptions allowing a waiver assume that the student's insurance coverage is comparable to that required by the state regulations. This regulation will require that the vast majority of international students be enrolled in the Emerson College–sponsored insurance.

Tuition Insurance Plan

Elective insurance is available from the Dewar Tuition Refund Plan to enhance the College's existing refund policy. This insurance provides coverage for medical withdrawals not covered by the College policy due to date of the withdrawal or the nature of the charges. This plan would provide 80 percent protection for withdrawals as a result of injury, sickness, or mental health concerns. The Tuition Refund Plan charge will appear on your bill automatically each semester unless you opt out of the coverage at *tuitionprotection.com/emerson*.

Other Charges

Miscellaneous fees, such as those on the following list, will be billed as appropriate. Changes to this list are at the College's discretion.

Late Registration	$75
Audit Fee (per credit)	$30

Collections Policy

Outstanding balances not covered by financial aid or an approved deferred payment plan will result in the monthly assessment of a finance charge on the unpaid balance. Students with unpaid balances at the end of the second week of classes face possible financial withdrawal and referral to an outside collection agency. Students referred to an outside collection agency will be responsible for all collection costs and interest charges.

Note: All delinquent accounts are subject to credit bureau reporting.

Academic Regulations

Emerson College is the only institution of higher education in the United States to concentrate solely on offering undergraduate and graduate degree programs for students interested in pursuing careers in communication and the arts. Unlike most institutions of higher education, Emerson does not simply treat communication as one among many departments. Instead, all of the College's major programs focus on some aspect of communication.

The object of the Liberal Arts Curriculum and each major program is to create an environment sufficient to challenge and support students as they develop the ability to speak and write effectively, to think analytically, to understand the present as it relates to the past, to reflect on fundamental beliefs, and to master the necessary skills to achieve career objectives.

These programs lead to one of the following undergraduate degrees: Bachelor of Arts, Bachelor of Fine Arts, Bachelor of Science, and Bachelor of Music (offered in association with the Longy School of Music in Cambridge).

Baccalaureate Degree Requirements

Baccalaureate degree requirements are established by the faculty through the Academic Policy Committee and the Faculty Assembly. Upon completion of the requirements, students are recommended for graduation by the faculty to the Board of Trustees. Degrees are awarded on August 30, December 30, and at commencement in May.

The curriculum is flexible within certain requirements and guidelines. Students are advised to keep in close contact with their faculty advisor and their School's dean regarding official program requirements. It should be noted that not all courses are offered each semester.

1. Baccalaureate degree candidates must satisfactorily complete the Liberal Arts Curriculum, specific requirements for a major, and a minimum of 128 semester credit hours with a minimum cumulative grade point average of 2.0.

2. Transfer students must complete a minimum of five full courses in their major at Emerson College,

regardless of the number of credits transferred into the students' major. A "full course" is defined as a 4-credit course or two 2-credit courses. Transfer courses must bear a minimum of 2.67 credits or more to fulfill a course requirement. Only the number of credits transferred will count toward the 128 credits needed for graduation.

3. Students must satisfactorily complete a minimum of 48 credits at Emerson College.

4. Students must complete their final 16 credits at Emerson College.

5. It is the student's responsibility to ensure that all degree requirements are met as specified in this catalogue. Failure to be aware of a provision does not excuse a student from adhering to policy. While each student has an academic advisor, that person only provides advice; it is up to the student to make decisions with respect to his or her program using that advice, this catalogue, the degree audit, and advising materials distributed by the Academic Advising Center. All academic and financial requirements must be met before a degree candidate may participate in the College's annual commencement exercises held each May.

6. Prior to their final semester, students are required to complete an application to graduate. Upon completion of all requirements for graduation, students will be graduated by the College. Students who wish to extend their program of study beyond their degree requirements must file a petition with the Office of Academic Affairs. An approved petition must be presented to the Office of the Registrar prior to registration. Financial aid recipients are strongly encouraged to consult with their financial aid advisor prior to registration as eligibility for financial assistance may be affected.

Students must fulfill the degree requirements in effect at the time they matriculate (enroll for their first course), or any complete set of requirements adopted by the institution and published in a subsequent catalogue (picking and choosing among elements of various catalogues is not permitted). However, students who take more than seven years to complete their degree requirements must fulfill the requirements in effect at the time they graduate rather than the requirements in effect when they matriculated.

Fields of Study

Majors. A major allows the student to gain in-depth knowledge of one of the fields of communication or the arts. The schools specify the major courses, which constitute the student's college work. A major that leads to a Bachelor of Arts or Bachelor of Science degree may consist of 36 to 52 credit hours. A major that results in a Bachelor of Fine Arts degree may consist of 56 to 72 credit hours. Students should consult the appropriate program section of this catalogue for complete information on specific major requirements.

Double Major. Students may elect to have a double major by fulfilling all the requirements for a major in two different departments. Students who have a major in the Department of Visual and Media Arts may not double major. Students may not use the same course to fulfill a requirement in both majors. Students who successfully complete two majors only earn one degree.

Minor Programs. Minors give students the opportunity to explore an area outside their major fields of study. Students may not use the same course to fulfill a requirement in both the major and the minor or use the same course to fulfill a requirement in two minors. A minor consists of 16–20 credits of related coursework, which have been approved by the department in which the minor is offered. Students may count either 4 or 8 credits from the Liberal Arts Curriculum toward the minor, depending on departmental guidelines.

Professional Development Experience. The 1-credit Professional Development Experience (PDE) is designed to provide students with an option for experiential learning. The PDE should be 2–12 weeks in length and a minimum of 50 hours. Students must have completed two semesters in college with at least one at Emerson and maintain a minimum 2.7 GPA. To participate in the PDE program, students must work with Career Services to complete the PDE workshop and paperwork. No more than 2 PDE credits may be applied to total graduation requirements.

Internship Credits. The College encourages qualified students to participate in internships to gain practical experience and develop professional contacts. Four- or 8-credit internships are available to juniors and seniors (students with at least 64 credits) who have a minimum 2.7 GPA. A 4-credit internship requires 16 hours a week over a 12-week period and an 8-credit internship requires 32 hours a week over a 12-week period. No more than 12 credits of any combination of PDE and Internship credits may be applied to the total graduation requirements. **Students must participate in the mandatory Internship Workshop, offered through Career Services (see Student Life section), the semester before the internship.** Transfer internship credits are not accepted unless a student meets the junior/senior standing and GPA requirements above and has **pre-approval** from the Office of the Registrar and his or her academic department chair. See the appropriate departmental requirements for further specifications including course prerequisites, and the Academic Calendar for registration deadlines. Students seeking a credit-bearing internship in Los Angeles must be enrolled in the Emerson College Los Angeles Program and are not required to attend the Internship Workshop offered through Career Services, but must attend the LA Program Orientation.

Academic Policies

Declaring or Changing a Major. Students select a major at the time they apply for admission to Emerson College by designating their preference on their application for admission. Students who were undecided about their major at the time they applied for admission are encouraged to declare a major before entering their junior year at Emerson (that is, before earning more than 64 credits toward graduation). Students who want to change their declared major must complete a Change of Major Form, available at the Academic Advising Center. All changes of major require permission of the department chair of the desired major.

- Any student wishing to transfer into the Visual and Media Arts Department must submit an application by the designated deadline. For further information regarding deadlines, the application process, and GPA requirements, contact the Academic Advising Center at *advising@emerson.edu* or 617-824-7876.
- The Department of Performing Arts prohibits the internal transfer of students into any of its programs.

Academic Advisors. All students are assigned an academic advisor, either a departmental advisor or a professional advisor in the Academic Advising Center. Advisors are available to meet with students seeking advice about academic planing, course selection, or any other academic concern. Students are encouraged, and in many cases required, to meet with their advisor before they can register for courses. Advisors provide consult, but students bear the ultimate responsibility for understanding the degree requirements and selecting their courses. Students who want to change their advisor may file a request at the Academic Advising Center.

Registration for Enrolled Students. Matriculated students have priority for course selection according to the number of cumulative credits earned at the time of registration. The Office of Student Accounts must financially clear students in order to register. Financial balances must be paid. Registration dates are listed in the Academic Calendar. Registration information is emailed to all currently enrolled students. Course schedule information can be found on eCommon. Students are responsible for following the registration instructions, which are posted online at *eCommon.emerson.edu*. Students who do not register by the deadlines listed on the Academic Calendar and in the registration information are assessed a $50 late registration fee. Students who fail to make financial arrangements for payment with the Office of Student Accounts prior to the set payment deadline may have their registration (and housing, if applicable) canceled.

Prerequisites. A prerequisite course may be required prior to taking an advanced course. Waiver of a prerequisite course is not routine and may be obtained only from the department chair. Credit will not be given for a prerequisite course that is taken after the advanced course has been completed satisfactorily.

Course Number Guide

Freshman-level courses	100/200 numbers
Sophomore-level courses	100/200 numbers
Junior-level courses	300/400 numbers
Senior-level courses, not open to freshmen	300/400 numbers
Combined senior and graduate students	500 numbers
Graduate-level courses, open to graduate students only	600 numbers

Auditing a Course. Students who wish to attend a class without working for, or expecting to receive, formal credit may register to audit the course. Students who audit a course may not participate in class, do not take examinations, and do not submit papers. Students may only audit lecture-type courses; students may not audit acting, dance, and production courses and voice lessons. Students must gain permission to audit a course from the course instructor and may not register to audit a course until the first day of classes in order to give priority to students needing to take a course for credit. Students may not attend any course without registering for either credit or audit. Students may not change an audit class to credit after the second week of classes. Consult the Financial Policies section of this catalogue regarding the cost of auditing a course. Students must be registered for at least one course in the semester in which they wish to also audit a class.

Course Load. Undergraduates carrying 12–16 credits are classified as full-time during the fall and spring semesters. During the summer sessions, a full-time load is 8 credits. To graduate in eight semesters, a student must average 16 credits per term. Students who are registered for 12 through 16 credits during the fall and spring semesters must pay flat-rate full tuition; undergraduates who are registered for fewer than 12 credits during the fall and spring semesters are considered part-time students and are billed at a per-credit rate. Because a student's enrollment status affects financial aid awards, the student should consult the Office of Financial Aid to determine how a change in enrollment status would affect eligibility for financial aid.

Credit Overload. Students desiring to take more than 16 tuition credits during a semester must have a cumulative average of 2.7 or higher to be academically cleared to overload. Students may not take more than 4 overload credits. First-semester students may not overload, with the exception of voice, dance, and non-tuition courses. Overload courses are billed on a per-credit basis and require financial clearance from the Office of Student Accounts prior to registration.

Directed Studies and Directed Projects. In a directed study or project, students work closely with a faculty supervisor in designing and carrying out a project for credit. Directed studies or projects may not duplicate existing courses. Directed study or directed project proposals must be approved by the supervising faculty member and the department chair prior to the end of the examination period of the preceding semester. Directed studies are open only to juniors and seniors with a minimum 3.0 GPA. A student may not count more than 8 credits of any combination of directed studies and directed projects toward the total graduation requirements. See the appropriate departmental requirements for further specifications and the Academic Calendar for submission and registration deadlines.

Practica. Practica provide students with the opportunity to gain theoretical and practical experience in a specialized area. Practica are designed by the faculty and vary on an annual basis. For further information about a practicum, students should consult their advisor.

Non-Tuition Credits. The College offers a number of 1-credit, Pass/Fail non-tuition options for matriculated undergraduate students. The non-tuition options may be repeated for credit but only 4 non-tuition credits may be applied toward the 128-credit minimum required for graduation. Non-tuition credits may not fulfill any major, minor, or Liberal Arts requirement.

Courses at Other Institutions. Once a student matriculates at Emerson College, he or she may take courses at nonaffiliated institutions up to a maximum of 64 transfer credits. The 64-credit limit includes all pre-matriculation credits as well as credits taken after matriculation. These courses must be taken at a regionally accredited college or university. Coursework taken at a foreign institution will require special clearance.

Approval of coursework for transfer, particularly within the major, is not automatic. Students must submit courses for preapproval electronically through eCommon, and have them approved by the Registrar before registering at another institution. Students must achieve a minimum grade of C in each course requested for transfer. Students with junior or senior status who have not reached the 64–credit transfer limit may only request transfer credit for courses taken at a four-year, baccalaureate-degree granting institution. It is the student's responsibility to have an official transcript of courses taken mailed directly from the other institution to the Emerson College Office of the Registrar. **Quarter hours and trimester hours will be reduced to semester hour credits. Transfer courses must bear a minimum of 2.67 credits to fulfill a course requirement.** Courses taken at other institutions that are three (3) semester hours can meet a Liberal Arts or major requirement at Emerson College. However, the course will not be awarded the 4-credit equivalent. Transfer internship credits are not accepted unless a student meets the junior/senior standing and GPA requirements above and has **preapproval** from the Registrar's Office and his or her academic department chair. (Also see Undergraduate Degree Time Limit.)

Adding and Dropping Courses. All add/drop activity takes place online during the first week of classes by logging onto eCommon. After the first week of the semester, students may only drop courses online on eCommon. Adding courses requires written permission from the instructor and must be processed in person at the Office of the Registrar. After the first two weeks of classes, no course can be added except by an approved petition, and no course can be added that increases a student's billing charges except through a petition that requires the approval of the Office of Student Accounts and, if applicable, the Office of Financial Aid. Such approved registrations are assessed a $50 late registration fee. Dropping a course after the 10th day of classes, resulting in refund issues, is not permitted except through a petition approved through the Office of the Registrar.

Withdrawing from a Course. Students may withdraw from a course after the 10th day of classes and before the deadline posted on the Academic Calendar (or before the last five days of a summer session course). Students who wish to withdraw from a course must obtain a Course Withdrawal Form at the Office of the Registrar. The course instructor must sign the form and check one of two grades: WP (Withdrawn Pass) or WF (Withdrawn Fail), neither of which affects the student's GPA. It is the student's responsibility to return the signed form to the Office of the Registrar before the deadline posted on the Academic Calendar. No refund is given to students who withdraw from a course.

Repeating a Course. A student who fails a course may repeat the course in an attempt to receive a passing grade. Both courses, and the grades received, are part of the student's permanent record and affect the student's cumulative grade point average. Please note that repeating the same course could affect financial aid eligibility.

Standards of Classroom Behavior. The primary responsibility for managing the classroom rests with the faculty. Students who engage in any prohibited or unlawful acts that result in disruption of a class may be directed by the faculty member to leave the class for the remainder of the class period. Longer suspensions from a class or dismissal on disciplinary grounds must be preceded by a disciplinary hearing.

Attendance. Students are expected to attend classes regularly and promptly and are responsible for all coursework done while they are absent. Individual instructors determine the number of times a student may be absent or tardy before a grade is lowered. In classes in which attendance is required, students are responsible for notifying the instructor in advance of unavoidable absences. Students must adhere to individual instructors' attendance policies. Attending an out-of-class activity or event for another course may not be used as an excuse to disregard a given class's attendance policy. A faculty member may not require a student to attend specified out-of-class activities that conflict with the student's schedule for another class.

The College's Center for Health and Wellness (CHW) does not provide students with notes excusing them from missing class or academic obligations. When indicated as a part of clinical management, the CHW may recommend alteration of academic requirements, deferment of responsibilities, non-participation in certain activities, and other appropriate measures for health reasons. With the written authorization of the student, the center may verify the nature and extent of the illness.

Prolonged Absence. When a student anticipates or experiences a prolonged absence due to accident or illness, the student should immediately notify the senior associate dean of campus life and each of his or her instructors. Under these circumstances, the student is advised to work with each professor to either obtain a course withdrawal, or if she or he is in good standing within a given course seek a time limited Incomplete, or, depending on the situation, arrange a leave of absence for the semester in question.

Absence for Religious Observance. Massachusetts state law (M.G.L. 151C, § 2B) provides that "any student who is unable, because of religious beliefs, to attend classes or to participate in any examination, study, or work requirement on a particular day shall be excused from any such requirement. The student will receive an opportunity to make up the examination, study, or work requirement which may have been missed because of such absence on any particular day provided, however, that such makeup examination or work does not create an unreasonable burden upon the College. No fees of any kind shall be charged by the institution for making available this opportunity to the student. No adverse or prejudicial effects shall result to any student who takes advantage of these provisions."

Emerson College instructors will attempt to accommodate students' requests for religious accommodations, but will only grant reasonable requests that do not unduly interrupt or interfere with the College's policies, or with a course's requirements or curriculum. Students' absences for religious observance are counted toward the total number of absences that a professor permits under his or her uniform attendance policy.

Absence Because of Jury Duty. Any U.S. citizen 18 years or older who resides in Massachusetts for 50 percent or more of the calendar year is eligible to be called for jury duty. However, keep in mind that the laws have been modified both to shorten the length of jury duty and to allow people to schedule their duty at a convenient time. For more information, students may visit *mass.gov/courts/jury*. Faculty will provide a reasonable substitute or compensatory opportunities for any required work missed so long as it doesn't create an unreasonable burden upon the College.

Withdrawal/Leave of Absence from the College. All students considering withdrawing or taking a leave of absence from Emerson must report to the Office of the Student Success to complete the appropriate paperwork. Performing Arts BFA majors must consult with the Performing Arts Department prior to filing for a Leave of Absence. A student who subsequently chooses to return to the College returns at the same academic standing at which she or he left. Students who have either withdrawn or taken a leave of absence are not eligible to participate in varsity or intramural athletics, student clubs and organizations, student employment programs, or any other College-sponsored activity or program. Resident students who withdraw or take a leave are required to vacate College housing immediately. A leave of absence is good for a period of two years from the date of the leave. During this two-year period, students are eligible for readmission to the College through the Academic Advising Center. Students planning to return to the College must contact the Academic Advising Center by the established deadline for the semester under consideration and return a Request for Readmission Form. Readmission to a Performing Arts BFA program is contingent upon course sequencing and space within the program.

Students who wish to return to the College more than two years after their last semester of enrollment must submit a new application to the Office of Undergraduate Admission and be subject to current admission standards. Please note that students are considered to be on leave from the College based on the date of their last enrollment whether or not they complete the appropriate paperwork.

Call to Active Duty and Military Withdrawal. Students called to active duty in the armed forces of the United States should initiate a military withdrawal from Emerson College by presenting an official copy of their military orders to the Registrar. This must be done at the time a student is required to stop attending classes.

Students who are called to active duty during a semester or session and process a military withdrawal will not be charged tuition for the semester of withdrawal and will be eligible for "military reinstatement" to Emerson College and access to the same major at the time of withdrawal.

The Office of Financial Aid will review eligibility for aid funds already received by the student. Students will be evaluated and advised on the status of their financial aid based on the date of their withdrawal. Students will also be advised of actions required to defer loan(s) repayments based on active military duty.

Students with a "military withdrawal" will not be charged tuition for the semester of withdrawal. They will be charged a housing assessment to cover expenses already incurred. Unused meal plan monies will be refunded. No refunds can be made until the Registrar/Student Accounts has received a copy of the military orders calling the student to active duty.

At the time the student is discharged from military service or is placed on inactive duty, he or she is eligible for "military reinstatement" to Emerson College, assuring him or her direct access to the same major in place at the time of withdrawal.

Reinstatement after Serving on Active Duty. Students whose absence from the College results from being called to active duty for more than 30 days will be reinstated to the College with the same academic status if: (1) they provide notice of such service, and other documentation required by law, to either the Registrar or associate vice president for enrollment; (2) within three years of their completion of service (or within two years after any period necessary to recover from an injury incurred or aggravated during such service), they notify the appropriate administrator in writing of their intent to return; (3) the cumulative length of all absences from the College for service in the armed forces of the United States does not exceed five years; and (4) the student has not attended another college/university during the period of "military withdrawal" and return to Emerson College. Refer to *emerson.edu/veterans* for more information.

Class Standing. The Office of the Registrar determines each student's class standing. Freshmen have completed fewer than 32 credits, sophomores from 32 to 63 credits, juniors from 64 to 95 credits, and seniors 96 or more credits. Credits completed do not include outstanding incomplete grades.

Credit Evaluation for Graduation. Every student must file a Graduation Application at the Office of the Registrar. It is the sole responsibility of the student to ensure that all degree requirements as specified in this catalogue are met. Failure to be aware of a provision does not excuse a student from adhering to it.

Participation in May Commencement for Prospective September Graduates. Students planning to complete their degree requirements as of September may participate in the College's May commencement ceremony provided the following requirements are met: (1) The student must apply to graduate by the last day of the spring semester. (2) The student must register and pay for the final coursework by the last day of classes in the spring semester. (3) The student must request commencement tickets online by the last day of classes in the spring semester. Participation is allowed with the understanding that September graduates do not receive a diploma until degree completion. Please see the Academic Calendar for specific dates and deadlines.

Undergraduate Degree Time Limit. All requirements for a degree must be met within seven years of the student's date of matriculation at Emerson College. Because courses may become obsolete when they have been taken over a period of time that exceeds the normal four-year period, School deans reserve the right to delete courses from a student's program of study when such courses are deemed to be obsolete for the current curriculum. Transfer credit for courses taken between 5 and 10 years prior to a student's matriculation at Emerson College is awarded on a case-by-case basis by approval of the Registrar and the appropriate School dean. Transfer credit is not granted for courses taken more than 10 years before the student's matriculation at Emerson. An appeal to the Academic Petitions Committee for waiver of any of the foregoing policies may be made by filing a petition in the Office of Academic Affairs. (Also see Courses at Other Institutions.)

ECnet User ID and Password. Students are issued an Emerson College network (ECnet) account, which contains an email account (ECmail). All official College email is sent to ECmail addresses. Students using a non-ECmail address should use the ECmail forwarding feature to ensure that they receive all official College emails. If students elect to have their ECmail forwarded, Emerson College is not responsible for rules set by their preferred email service that may prevent delivery of official Emerson email communications.

Change of Address. Changes to a student's permanent address and telephone number, which are used for billing purposes, as well as local mailing address changes, should be made promptly online via eCommon.

Grading Policies

Grading System. The College uses a system of letter grades and quality points to evaluate student performance. Grade point averages are computed on a scale where A = 4.0 (93–100), A– = 3.7 (90–92), B+ = 3.3 (87–89), B = 3.0 (83–86), B– = 2.7 (80–82), C+ = 2.3 (77–79), C = 2.0 (73–76), C– = 1.7 (70–72), D = 1.0 (60–69), F = 0 (failing).

W	A W (Withdrawn) is recorded for students who take a leave of absence or withdraw from the College before the last two weeks of the semester. This grade does not affect the grade point average.
NF	A NF (No-Show) grade indicates that the student never attended the class and did not drop the course. This is not calculated as a failing grade.
WP	A WP (Withdrawn Pass) grade means the student was passing the course at the time of withdrawal. This grade does not affect the grade point average.
WF	A WF (Withdrawn Fail) grade means the student was failing the course at the time of withdrawal. Effective Fall 2003, this grade does not affect the grade point average.
I	An I (Incomplete) grade should only be given when a student has satisfactorily completed most of the required work for the course, but due to medical reasons or other extenuating circumstances, is unable to complete the work by the end of the term. Incompletes should not be given in lieu of a letter grade to simply extend the time given to the student to complete the work in the absence of the required conditions. An I grade must be removed the next term in which the student is registered or it automatically becomes an F grade. For each Incomplete grade change, a Grade Change Form must be completed and signed by the faculty member and must be submitted to the Registrar.
P	A P (Passing) grade indicates performance in a course for which specific grades are not given. A P is equivalent to

a grade of C or better and may be used in designated pass/fail courses only.

PH A PH (High Pass) grade indicates exceptional performance in a Senior Creative Thesis.

S An S (Satisfactory) grade indicates satisfactory performance in a non-credit course.

U A U (Unsatisfactory) grade indicates unsatisfactory performance in a non-credit course.

AUD An AUD (Audit) grade designates registration for a course as an auditor.

Grade Changes. Grade changes will not be accepted or entered on a student's permanent record after the end of the third week of the semester following the one in which the course was taken, except for Incompletes as discussed above. Any change must be proposed and justified by the course instructor and approved by the instructor's department chair. No changes will be made to the student's official academic record after the student has officially withdrawn or graduated from Emerson College. Once a course is graded, the credits for that course may not be changed.

Grade Reports. All students may access their final grades and complete grade history online by logging onto eCommon.

Midterm Evaluations. As part of the College advising program, midterm grade reports are made available online to undergraduate students whose grades fall below a C in any subject. Students who receive such warnings should meet with their instructor, consult their advisor and, if appropriate, seek help from the Lacerte Family Writing and Academic Resource Center.

Academic Transcripts. A certified official transcript of a student's academic record may be ordered online via the Registrar website. Transcripts are normally processed within three days. Transcripts will be released only for students who have no holds. eTranscripts are processed within an hour if there are no holds. Under no circumstances will telephone or email requests be honored. Please consult the Registrar website for additional information (*emerson.edu/registrar*).

Academic Grievances. Students who wish to make a complaint or grievance regarding any College academic policy should file a petition with the Academic Petitions Committee through the Office of Academic Affairs.

Grievances regarding a grade or other matters in a course should be discussed first with the course instructor. If the student remains dissatisfied, he or she should advance the grievance to the department chair. If the chair is unable to mediate a resolution, the student should advance the grievance to the dean of the appropriate school. If the grievance is not resolved after mediation at this level, the student should file a petition with the Academic Petitions Committee in the Office of Academic Affairs.

Academic Standards

The College requires students to achieve a 2.0 cumulative average to earn a baccalaureate degree. This is a minimum requirement. Each school has the prerogative to require a higher cumulative average in any major field of study.

Satisfactory Academic Progress (Academic Probation and Suspension). The College has set the following standards for satisfactory academic progress:

1. Students are expected to maintain a cumulative and semester grade point average of 1.7 for freshmen and 2.0 for all other students. Students who fall below this standard are placed on academic probation.

2. Students must successfully complete 75 percent of attempted credits per semester. Grades or recorded symbols of F, WF, WP, and I are not considered as successfully completing a course.

Students who do not meet the College's standards for satisfactory academic progress for two consecutive semesters are subject to academic suspension for not less than one year. Students who have been academically suspended may appeal their suspension through the executive director of academic administration. After a year of suspension, the student may apply for readmittance to the College.

Students on academic probation are not eligible to compete in varsity athletics or run for Student Government Association office. They may be prohibited from participating in extra- and co-curricular activities (e.g., WERS, EIV, theater productions, and forensics) by the chair of the academic department in which they are majoring, and from serving in student affairs leadership positions (e.g., resident assistants and orientation leaders) by the senior associate dean of campus life. Satisfactory Academic Progress also affects financial aid eligibility.

Academic Dismissal. If, after a thorough review of a student's academic record, the Academic Probation and Suspension Board determines that a student's academic success at Emerson College is not feasible, that student will be dismissed. A second suspension results in automatic dismissal. An undergraduate who is dismissed may not be granted readmittance to Emerson College.

Academic Ethics. A student who fails to meet minimum academic ethical standards by cheating, plagiarism, theft, or vandalism related to library or laboratory materials or equipment, or similar acts, shall be subject to disciplinary proceedings that may result in suspension or dismissal. If there is any question about the appropriateness of an act, the student is urged to consult with a faculty advisor, instructor, or a School dean.

Academic Distinction

Dean's Honor List. Full-time (12+ credits) students who complete all credits attempted and achieve a 3.7 or higher grade point average for the preceding semester will be placed on the Dean's Honor List. A grade below C– automatically disqualifies a student for the Dean's Honor List for that semester, regardless of the grade point average.

Honors Graduation. Honors graduation at Emerson College is based on a student's entire Emerson undergraduate academic record. For a student to graduate with Latin Honors, she or he must have completed a minimum of 64 credits at Emerson College, and at least 75 percent of her or his college-level work done in letter-graded courses (not pass/fail courses).

Students who meet all the above criteria and are in the top 30 percent of their graduating class will receive Latin honors. Students in the top 5 percent will graduate Summa Cum Laude; students in the next 10 percent will graduate Magna Cum Laude; and students in the next 15 percent will graduate Cum Laude.

Academic and Student Resources

Iwasaki Library

Located on the third floor of the Walker Building at 120 Boylston Street, the Iwasaki Library supports teaching, learning, research, and creative work at Emerson College by facilitating access to resources, providing a welcoming environment, and creating opportunities for discovery and connection. With approximately 140,000 books, 150,000 e-books, 20,000 media items, 381 serial subscriptions, and access to more than 61,000 electronic journals, the collections promote research in communication and the arts. The College Archives houses materials on the history and development of the College (including photograph and video collections); Emerson publications; and special collections related to theater, radio, television, and American comedy.

Many collections and services are available to students 24 hours a day via the library's website, *emerson.edu/library*. The website provides access to the Library Catalog, more than 100 databases, full-text journal articles, and research guides. The library offers a variety of study spaces, ranging from armchairs and carrels to tables and small–group study rooms and the new CoLab, which features writable walls and moveable furniture. Computers include six library-use laptops, 23 walk-up PC stations, a workstation with adaptive technology, two scanners, and a classroom with 20 dual-boot Macs. There are also three iPad 2s available for checkout. Ten media viewing rooms are equipped with wall–mounted LCD panel displays that can be used for collaborative work. Material on reserve for courses is kept at the library's service desk and may be checked out for two–hour loan periods for use in the library.

Library staff answer questions in person, by phone, email, instant message, and text message. Research assistance is also available on a drop-in basis at the library's service desk. Throughout the year, librarians conduct course–integrated instruction sessions in order to help students find, evaluate, and use information effectively in their class assignments and creative projects.

As a member of Fenway Libraries Online (FLO), the library shares an online catalog with—and has access to the materials of—Emmanuel College, Lesley University, Massachusetts College of Art and Design, Massachusetts College of Pharmacy and Allied Health Sciences, Museum of Fine Arts and the Museum School, New England College of Optometry, New England Conservatory of Music, Wentworth Institute of Technology, and Wheelock College. The library also belongs to the Fenway Library Consortium (FLC), which includes the members of FLO plus the Brookline Public Library, Simmons College, Suffolk University, and the University of Massachusetts Boston. Students may use the resources at these libraries, borrow materials from them directly (with a valid ID card), or request that materials from these libraries be delivered to the Iwasaki Library.

For more information about the Iwasaki Library, please consult the website, *emerson.edu/library*, call 617-824-8668, or email *reference@emerson.edu*.

Information Technology

Emerson IT strives to be a trusted and collaborative partner in the development of innovative and sustainable technology solutions. Its mission is to to foster creativity and learning across the College's global campus.

The Boston campus features lab and classroom spaces with more than 500 computer workstations providing a variety of software to support students' academic needs and creative pursuits. Industry-standard applications are available including Autodesk Maya, Adobe Creative Cloud, Avid Media Composer, Final Cut Pro X, and Unity Pro. Students are provided with network storage space for real-time and collaborative video editing. Specialty labs offer large–format photo printing, 3D printing, color-calibrated monitors, graphics tablets, and film and photo scanners.

Each student's Emerson account includes access to an email account, online storage, lab workstations, and wireless and wired Internet. Academic resources include Google Apps for Education; Canvas for online course management; Box for secure cloud storage of data; and Median for sharing videos, images, and audio files. Emerson IT offers free workshops throughout the year on illustration, animation, social media marketing, web design, and more. Emerson students also receive free access to *lynda.com*, an online training library with thousands of video tutorials and practice files.

The Help Desk, located on the fourth floor of the Walker Building, offers assistance to all students, faculty, and staff with any technology-related questions. During the academic year, the Help Desk and Labs are open seven days a week and most nights until 11:00 pm. Students can also utilize the IT website at *it.emerson.edu* to access step-by-step guides, alerts, or submit a help request online.

Media Services, located on the fourth floor of the Ansin Building, circulates video equipment for non-production classes, including digital camcorders, tripods, and audio recorders. Media Services also circulates laptop computers, data projectors, and voice reinforcement equipment. Departments such as Communication Studies; Visual and Media Arts; and Writing, Literature and Publishing have iPads and other types of e-readers available for students enrolled in specific courses.

Media Services also maintains and delivers audiovisual equipment in many of the College's classrooms and meeting spaces. Staff members are available to assist in the setup and operation of this equipment, and provide technical assistance for special events. Services include setting up and operating data projection systems, facilitating video conferencing, and providing audio amplification for presentations. For assistance, email *media_services@emerson.edu* or call 617-824-8676.

More information about IT services including locations and hours can be found at *it.emerson.edu*.

Academic Advising

Academic advising is integral to Emerson's mission to educate students for life and prepare them for careers in communication and the arts. The College's advising programs are designed to recognize the individual needs of students. Through partnerships with faculty and professional staff, students are afforded unique opportunities for defining and achieving academic, career, and personal goals. Throughout the advising process, students are provided access to the rich informational resources at Emerson and guided to make informed and independent decisions. Advising serves as a primary means for integrating students into the larger College community.

The Academic Advising Center coordinates all aspects of the undergraduate academic advising process and supports academic advising provided by the faculty. The professional academic advisors are attentive to student needs and preferences, as well as personal goals and values. More information can be found online at *emerson.edu/advising-center* or by contacting the Academic Advising Center at 617-824-7876 or via email at *advising@emerson.edu*.

Lacerte Family Writing and Academic Resource Center

The Lacerte Writing and Academic Resource Center (WARC) supports all Emerson community members by developing personalized strategies for academic success. Its mission is to develop confident and independent writers and learners by providing resources for intellectual growth and academic support. The WARC staff consists of three full-time professionals, a WLP faculty coordinator, a center manager, and a team of well-prepared graduate consultants. Through one-on-one meetings and conversations, consultants work with students to create pathways toward success on campus.

Writing consultants are available for work on projects related to writing, research, and communication. Academic success consultants work with students on time management, study approaches, academic problem solving, and writing skills and strategies. English language learning consultants assist students who are working on developing English language and writing skills.

Content–specific peer tutors are also available by request. Professional staff members advise and coach students who seek specialized support.

All services are free of charge. For further information, visit the WARC online at *emerson.edu/writing-academic-resource-center* or call 617-824-7874. The WARC is located on the fifth floor of 216 Tremont Street.

Disability Services

Emerson College is committed to providing access to its academic programs and social activities for all qualified students with disabilities. While upholding this commitment, we maintain the high standards of achievement that are essential to the College's programs and services. In advancing these dual aims, the office ensures that the College's policies, practices, and procedures conform to federal and state statutes and regulations. Its philosophy is that students are independent and self determined, and that students with disabilities—just like all students—have control over their lives here at Emerson and are ultimately responsible for making their own decisions.

Emerson offers services through its Disability Services Office to students with documented physical, medical, visual, hearing, learning, and psychiatric disabilities. Any student with a disability who is seeking accommodations or who has specific questions about disability services at Emerson should contact the Disability Services Office by email at *dso@emerson.edu* or telephone at 617-824-8592, or visit *emerson.edu/disability-services*. The Disability Services Office is located on the fifth floor of 216 Tremont Street.

Office of Student Success

The Office of Student Success is focused on increasing student retention, satisfaction, and success, making sure that students have the supports they need to realize their fullest potential at Emerson. Any student may encounter obstacles or difficulties associated with college life: academic, financial, personal, interpersonal, or wellness. The Office of Student Success helps students explore their options, navigate campus systems, and connect to campus resources to stay on track toward their goals. For students who are best served by taking some time away from the College, the Office of Student Success coordinates the leave of absence and withdrawal processes.

The Office of Student Success coordinates peer mentoring programs for new and transfer students, serves as the campus point of contact for U.S. service veterans and their dependents, houses a notary public, and manages a pre-college program for creative high school students in the Boston area. Broadly, the office works with cross-campus partners to make sure that conditions are in place to support the success of all of the College's diverse and talented students. More information can be found online at *emerson.edu/student-success* or by contacting the office at 617-824-8650 or *studentsuccess@emerson.edu.*

Division of Diversity and Inclusion

The Division of Diversity and Inclusion leads Inclusive Excellence at Emerson College. Its primary goal is to ensure access and success for everyone at Emerson. The division provides resources and support to students, faculty, and staff using Inclusive Excellence as the foundation for all other institutional goals at Emerson. It believes Inclusive Excellence leads to academic excellence. The division includes the Elma Lewis Center for Civic Engagement, Learning, and Research; Academic Engagement and Community Action; the Office of Violence Prevention and Response; and the Office of Title IX Equity and Access.

There are many dimensions of diversity that exist together and impact one another. Gender identity can intersect with race, which can connect to social and economic class differences; spiritual belief can impact sexual orientation, and so on. At Emerson, diversity leads to inclusion when people are able to bring their full selves to work, study, learn, create, innovate, and engage with one another at the highest level of performance.

The Division of Diversity and Inclusion works closely and collaboratively with countless offices on campus. All Emerson community members are invited and encouraged to attend one of the division's many events or visit them at 120 Boylston Street, 10th floor. For more information including events, workshops, and publications such as *The Luminary* (monthly newsletter) and Common Ground Podcasts, please visit *emerson.edu/diversity*.

Division of Diversity and Inclusion Declaration of Intent and Purpose

The Division of Diversity and Inclusion commits to embodying and advancing social justice both at Emerson and with the larger community for the purpose of ensuring equity, the redistribution of power, and inclusion.

It works in a manner that fosters authentic engagement and collaboration grounded in compassion and innovation, and in enduring solidarity with others.

Violence Prevention and Response

Violence Prevention and Response (VPR) works with Emerson students (domestic and international, undergraduate and graduate), faculty, and staff, as well as community partners to offer education, outreach, and awareness about power–based interpersonal violence.

VPR also offers free and confidential advocacy, support, and counseling for anyone who has been affected by power–based interpersonal violence, including:

- Sexual assault and harassment
- Stalking and threats
- abusive relationship and bullying

no matter when/where it occurred (e.g., years ago or recently; or at home, school, internship site, work); who was involved (e.g., family member, significant other, supervisor, member of Emerson's community); or whether they have personally experienced violence or supported a friend, witnessed harm, or violence has occurred in their community.

VPR recognizes that people of any race, ethnicity, gender identity and expression, sexual orientation, faith, socioeconomic status, age, ability, veteran status, and citizenship statuses can be impacted by power–based interpersonal violence.

Students can call, stop by, or schedule a time to talk; ask questions; get information about their rights and options; and consult about concerns for themselves, friends, or family members. All of the office's services are confidential and free. Violence Prevention and Response is located on the 3rd floor of 180 Tremont Street and can be reached at 617-824-8857; visit the office's website at *emerson.edu/vpr*.

Each and every community member can play a role in shaping the campus culture that everyone wants to be a part of, so there are a number of ways for students to get involved with Violence Prevention and Response:

- Students receive information during Orientation and throughout the year via residence hall programs, student organization sessions, and academic connections.
- Students can also join the VPR listserv and social media sites, participate in violence prevention workshops, become peer educators, and volunteer with VPR and community-based programs.
- Students can consult with VPR on a class paper, project, thesis, or capstone.
- Student organizations can connect with VPR for meetings, events, and additional activities.

Join VPR to shape a safe, healthy, and inclusive community in which all Emersonians thrive academically, professionally, and socially!

Special Academic Options

In addition to the programs detailed in the preceding sections of the catalogue, Emerson offers a variety of unique educational experiences to its students. College faculty encourages interested students to take advantage of one or more of these enriching opportunities.

Institutional Affiliations

Longy School of Music

Emerson College offers the Bachelor of Music degree through a special program with the Longy School of Music in Cambridge. This degree is offered with major programs in Composition, Organ, Piano, Strings, Voice, and Woodwinds and Brass. Students must apply, audition, and be accepted at both the Longy School of Music and Emerson College. Formal acceptance by both institutions is required. Advising for students interested in this program is coordinated through the Office of Academic Affairs.

Professional Arts Consortium (ProArts)

In 1981, Emerson College joined a consortium of colleges and schools that includes Berklee College of Music, Boston Conservatory, Boston Architectural College, Massachusetts College of Art and Design, and the School of the Museum of Fine Arts, Boston. Students in the consortium schools are permitted to cross-register on a limited basis at the participating schools. First-semester freshmen are not eligible and students must be in good academic standing with at least a 2.7 GPA. The Consortium sponsors various activities to foster student and faculty exchange.

Cross-registration forms must be obtained at the Office of the Registrar and require the approval of the Registrar at both institutions. Students will pay tuition at their home institution at the home institution's tuition rate. Credit hours, grades, and honor points are transferred. Students may take a maximum of 28 ProArts credits as part of their Emerson degree program. Students must be registered for a minimum of 8 credits at Emerson in any semester that they are taking ProArts courses. ProArts courses may not count toward a major or minor requirement unless approved by the appropriate department.

Education Abroad and Domestic Programs

The Office of Education Abroad and Domestic Programs is committed to providing Emerson students with opportunities to explore their academic goals in alternative settings. In addition to the external programs sponsored by the College at Kasteel Well, the Los Angeles Program, the Washington, DC, Program, the Berklee Valencia Program, the Prague Summer Film Program, and the Blanquerna Exchange Program, students may enroll at nonaffiliated education abroad programs. Emerson does not have an "approved list" of education abroad programs or program providers. The program selected must be owned and operated by a regionally accredited U.S. educational institution or have an affiliation with an accredited U.S. institution. Students must show evidence of admission to an approved education abroad program to remain enrolled as full-time students at the College. Approved courses will transfer upon successful completion of the program and the submission of an official transcript.

Approval of coursework for transfer, particularly within the major, is not automatic. Students must submit courses for transfer credit pre-approval to the Registrar's Office before registering at another institution. For more information about transfer of credits, please see the Courses at Other Institutions section under Academic Regulations (page 66).

The Education Abroad and Domestic Programs Office is located at 120 Boylston Street, 10th Floor, Rooms 1009 and 1010, and can be reached by phone at 617-824-8567 or by email at *abroad@emerson.edu*.

Kasteel Well, The Netherlands

Emerson College offers qualified sophomores, juniors, and seniors a European program containing a special curriculum that draws on the rich resources of its location to promote multi- and cross-cultural awareness, stimulate critical and political thinking, and enhance appreciation for the arts.

A restored 14th–century medieval castle is home to Emerson's semester-abroad program. Kasteel Well is a national historical monument that provides living and dining accommodations, classrooms, a resource center, a computer lab, a student center and pub, offices, and a performance area for students, faculty, and staff. Moats and lush gardens contribute to this beautiful setting. Located in southeastern Holland near the German border, Kasteel Well is approximately two hours from Düsseldorf, Amsterdam, and Brussels, and five hours from Paris by easily accessible mass transit.

Costs are comparable to a semester at the Boston campus (not including transportation and travel expenses). Emerson College students who participate in the program are fully registered at the College and eligible for financial assistance. Students are required to take a full (16-credit) course load.

The program strives to integrate classroom lectures with a combination of independent travel and mandatory academic excursions to cities such as Amsterdam, Prague, Florence, Paris, Berlin, Vienna, Madrid, or Munich. Guided by experienced academic faculty, students are exposed to the rich artistic, historical, and cultural heritage of these European cities. Using Europe as a platform to enhance and enrich learning represents the unique characteristic of this unrivaled program. Most of the Kasteel Well faculty are experts in the areas of philosophy, history and art history, performing arts and theater, science, languages and linguistics, and in the various fields of communication; they are recruited from or affiliated with nearby universities. Course offerings may include:

CC 203	Intercultural Communication
HI 200	Contemporary World History
HI 208	The World Since 1914
HS 201	Sophomore Honors Seminar I (Honor students only; fall term only)
JR 261	Feature Writing
LF 101	Elementary French I
LI 201	Literary Foundations
LI 204	Topics in Literature: European Literature
LI 211	Topics in Global Literature (topic varies)
MK 221	Messages, Media, and Channels (spring term only)
MK 222	Brands, Organizations, and Strategies (fall term only)
MU 201	History of Music: European
MU 256	Deconstructing 20th–Century Art Music
PH 203	Special Topics in Ethics or Value Theory (topic varies)
PH 204	Environmental Ethics
SO 208	Visual Society
TH 215	World Drama in Its Context I
TH 216	World Drama in Its Context II
TH 221	Scene Study I
TH 222	Scene Study II
VM 200	Media Criticism and Theory
VM 203	History of Photography: 19th Century to the 1970s
VM 210	History of Western Art I: Renaissance and Baroque
VM 212	History of Western Art III: Modern (fall term only)
VM 213	History of Western Art IV: Post-World War II (spring term only)
VM 220	Writing the Short Subject
WR 316	Intermediate Creative Writing: Travel Writing

All students are required to complete the following 1-credit non-tuition course prior to attending the Kasteel Well Program.

HI 100: Topics in European History, Culture, and Art: An Introduction to The Netherlands and the City of Amsterdam
This 1-credit online course serves as an introduction to the history, art, and culture of The Netherlands and prepares students for the planned excursion to Amsterdam. The course prepares students more specifically for the various visits under faculty guidance to specific quarters of the city, to monuments and buildings of (art) historical and/or political importance, to historical/art museums and galleries, and to theaters and concert halls.

To participate in the Kasteel Well Program, students must have a minimum 2.0 semester and cumulative grade point average at the time of application. New first-year and transfer applicants will be admitted provisionally if accepted and reevaluated after the completion of their first term. Students will become ineligible if their average drops below 2.0 at any time, or if they are on academic probation. Students must also consult with their academic advisors to ensure that degree requirements will be met. Students may attend for one semester only, and admission is not guaranteed.

Applications must be submitted approximately one year in advance of attendance, typically in the fall of freshman year. The online application process begins on September 1, and the application deadline for the following academic year is November 1 (for Fall 2017 and Spring 2018).

Participants are chosen by random lottery within each major to maintain appropriate representation from each department. Honors students are selected by random lottery in a separate applicant pool for the fall term only. More information may be found online at *emerson.edu/castle* or by contacting the Education Abroad and Domestic Programs Office, 120 Boylston Street, 10th Floor, Rooms 1009 and 1010, by phone at 617-824-8567, or by email at *castle@emerson.edu*. (International students please note: Due to recent and more strict application of Dutch immigration rules, non-U.S. and non-E.U. citizens may encounter difficulties obtaining an appropriate visa. All non-E.U. international applicants should contact the director of Education Abroad and Domestic Programs or the Dutch Consulate in their home country for further information about visa restrictions.)

Emerson College Los Angeles

Qualified juniors and seniors may enroll for one semester of study at Emerson College Los Angeles (ELA). ELA is a residential program with internship opportunities and coursework during the fall and spring semesters, and the summer session. Students seeking a credit-bearing internship in Los Angeles must be enrolled in the Los Angeles Program.

The internship course may be taken for 4 or 8 credits, depending on department requirements, and requires completion of both academic assignments and a specific number of hours at the internship site. ELA offers a broad range of internship opportunities at more than 1,000 internship sites in a wide variety of fields, including film, television, radio, new media, music, management, publicity, marketing, and public relations. Student interns learn through experience and integrate theory and practice with the goals of self-knowledge, personal growth, and career development. Interning with industry professionals such as film and television producers, studio executives, film editors, casting directors, talent managers, camera technicians, publicity directors, and others, provides students with a rich understanding of the industry beyond the classroom.

Costs are comparable to a semester at the Boston campus (not including transportation and travel expenses). Emerson College students who participate in the Los Angeles Program are fully registered at the College and eligible for financial assistance. Students must be registered full time (fall/spring, 12 to 16 credits; summer, 8 to 12 credits) and must not complete their degree requirements prior to participation in the program.

Courses are taught by visiting Faculty Fellows and ELA faculty who, as well as holding academic credentials, are working professionals: producers, directors, screenwriters, advertising and public relations executives, actors, entertainment marketing professionals, and more. Course offerings vary from semester to semester. Student housing is located in the on–site residence hall that houses approximately 217 students in student suites.

CC 471	Topics in Leadership, Politics, and Social Advocacy
CC 472	Topics in Communication Studies
JR 585	Journalism Topics: Recent topics include: Entertainment and Pop Culture; City of Inclusion: Covering Diversity in Los Angeles
LI 526	L.A. Stories

MK 471	Advanced Topics in Marketing Communication: Recent topics include: Global Marketing Through the Lens of Los Angeles; Entertainment Marketing and Cross Promotions; Entertainment PR
TH 421	Advanced Acting Topics: Recent topics include: Film and TV Acting; Craft and Practice in the Art Department; Improv Comedy: Upright Citizens Brigade
TH 471	The Business of Acting
TH 479	Topics: The Business of Acting
VM 323	Writing Primetime Drama
VM 373	Directing Actors for the Screen
VM 402	Seminar in Media Arts Topics: American Film of the 1970s; Film and Television in an Age of Anxiety; Television Genres; Media of Consumption; The Romantic and Screwball Comedy; Women in Film
VM 420	Topics in Media Arts: Practice: Feature Film Development; Production Management; Aesthetics of Film Editing: Virtual Reality Filmmaking
VM 423	Writing Television Pilots
VM 428	Feature Writing Workshop
VM 457	Recording Industry as a Business
WR 416	Advanced Topics in Writing: Feature Film Development; Writing Primetime Drama

To participate in the Los Angeles Program, students must meet requirements determined by their individual departments and have a minimum semester and cumulative grade point average of 2.7 at the time of application. Students may become ineligible if their average drops below 2.7 at any time or if they are on academic probation. Students must consult with their academic advisors to ensure that degree requirements will be met. Students may attend for one semester only.

Applications must be submitted one to one-and-a-half years in advance of attendance, typically in the fall of junior year. The online application process begins September 1 and the application deadline for the following academic year is November 1 (for Summer and Fall 2017, and Spring 2018). Participants will be selected on the basis of their application essays, cumulative grade point average, class standing, and faculty recommendations. New transfer students must submit an official transcript from their previous institution. Some preference will be given to applicants from underrepresented majors, and the percentage of accepted applicants from each department will remain roughly constant. Admission is not guaranteed.

More information may be found online at *emerson.edu/ela*. The Education Abroad and Domestic Programs Office is located at 120 Boylston Street, 10th Floor, Rooms 1009 and 1010, and can be reached by phone at 617-824-8567 or by email at *la@emerson.edu*.

Washington, DC, Internship Program

Qualified juniors and seniors may enroll for one semester of study during the fall term only in Emerson's Washington, DC, Internship Program. This residential program offers students the opportunity to spend their fall semester in Washington, DC, focused on the issues, processes, and decisions surrounding government, nonprofit organizations, and social advocacy groups. Discussing public policy, writing business plans, developing webcasts, and initiating media releases are among the various opportunities awaiting the creative and ambitious Emerson student.

Eight internship credits at a site chosen for students' specific goals and interests anchor a semester schedule that includes a full course load of 16 credits. Internships are available in the social advocacy, government, political, and media and technology arenas. Juniors and seniors from all majors may apply. All rules concerning internships apply to this program, including the minimum required grade point average of 2.7 and junior standing.

Emerson College has affiliated with The Washington Center for Internships and Academic Seminars, an independent, nonprofit educational organization located five blocks north of the White House and one block north of Scott Circle. Mandatory student housing is located at The Washington Center's housing facility at the north end of Capitol Hill in the NoMA (North of Massachusetts Avenue) area. The center's residence hall is a central hub for students, with a 500-seat auditorium, classroom space, and a student lounge and fitness center. Overflow student housing is located in professional-style apartment buildings, most of which are in suburban Maryland and the Arlington and Alexandria areas of northern Virginia, and are easily accessible by mass transit.

To participate in the Washington, DC, Program, students must meet requirements determined by their individual departments and have a minimum semester and cumulative grade point average of 2.75 at the time of application. Students may become ineligible if their average drops below 2.75 at any time, or if they are on academic probation. They must also complete a Career Services Internship Workshop prior to the start of the semester. Students must consult with their academic advisors to ensure that degree requirements will be met. Participants may attend for one semester only, and admission is not guaranteed.

Two applications must be submitted: first, an Emerson online application to determine eligibility and then the official Washington Center application for program admission. Applications must be submitted online the semester prior to attendance. The application deadline for Fall 2017 is April 1, 2017. More information may be found online at *emerson.edu/washington-dc-program* or by contacting the Education Abroad and Domestic Programs Office, 120 Boylston Street, 10th Floor, Rooms 1009 and 1010, by phone at 617-824-8567, or by email at *washington@emerson.edu*.

Berklee Valencia Program

Emerson College has partnered with Berklee College of Music to offer Emerson students the opportunity to study at Berklee's international campus in Valencia, Spain. Sophomores, juniors, and first-semester seniors can enroll for one semester of study in either the fall or spring term.

To participate in the Berklee Valencia Program, students must have a minimum semester and cumulative grade point average of 2.5 at the time of application. Students may become ineligible if their average drops below 2.5 at any time, or if they are on academic probation. Students must consult with their academic advisors to ensure that degree requirements will be met. Participants may attend for one semester only, and admission is not guaranteed.

Two applications must be submitted: first, an Emerson online application to determine eligibility and then the official Berklee College of Music application for program admission. The application deadline for Spring 2017 is October 15, 2016; the deadline for Fall 2017 is May 15, 2017; and the deadline for Spring 2018 is October 15, 2017. More information may be found at *emerson.edu/berklee-valencia* or by contacting the Education Abroad and Domestic Programs Office, 120 Boylston Street, 10th Floor, Rooms 1009 and 1010, by phone at 617-824-8567, or by email at *abroad@emerson.edu*.

Global Pathway Programs

Emerson is committed to growing education abroad through the active engagement of Emerson faculty. As a result, each year faculty across disciplines have increasingly stepped up to lead and/or teach one or more courses in an Emerson Global Pathways Program. With this in mind, an Emerson faculty director for every Global Pathway Program works closely with students, offering them individual guidance on course selection and other pre-departure orientations. The presence of Emerson faculty at a global center is not what makes the Emerson Global Pathway Programs: it's the closeness of the overall academic relationship, in all its many dimensions, between Emerson College and its overseas partners. Emerson Global Pathway Program are continuously evolving. Detailed information on each program can be found at *emerson.edu/global-pathways*.

Summer 2017 Global Pathway Programs include:
- Austria: Salzburg Global Seminar
- China: Global Marketing Seminar in China
- Colombia: Mobility Medellín: Art, Research, and Social Change
- Cuba: Reimagining Cuba
- Czech Republic: Prague Summer Film Program
- Egypt: Global Engagement Design Studio
- England: Comedic Arts in London: From Shakespeare to Standup
- France: Intercultural Communication in Aix-en-Provence
- Germany: Berlin's Fate and Reconstruction in the Twentieth Century
- Ghana: Digital Marketing Trends of Business and Health Promotion in Africa
- Greece: Screenwriters' Lab in Patmos Island, Greece
- Ireland: Writing Place and Distance: Art and Environment in the West of Ireland
- Mexico: Rosarito Public Diplomacy Workshop
- Netherlands: The Role of the Portrait and Self Portrait
- Netherlands: Europe, The Environment, Writing, and Literature
- South Africa: Contemporary South Africa: Voices from the Margins
- Spain: Barcelona Art, Theatre, and Culture

Global Pathway Programs have different eligibility requirements based on class standing and major. Programs vary from three to five weeks in length, and are 4- or 8-credits each. The online application process begins on November 15 and the application deadline for the following summer is in late February. To be eligible for a Global Pathway Program, students must have a minimum 2.5 semester and cumulative grade point average at the time of application. Students will become ineligible if their average drops below 2.5 at any time, or if they are on academic probation. Students must also consult with their academic advisors to ensure that degree requirements will be met. Financial assistance may be available depending on program.

More information may be found online at *emerson.edu/global-pathways* or by contacting the Education Abroad and Domestic Programs Office at 120 Boylston Street, 10th Floor, Rooms 1009 and 1010. Staff can be reached by phone at 617-824-8567 or by email at *abroad@emerson.edu*.

International Memoranda of Understanding (MOUs)

The Office of Internationalization and Global Engagement is responsible for, among other things, developing and maintaining the College's exchange agreements with institutions around the world. These exchange agreements, or Memoranda of Understanding (MOUs), have strengthened existing partnerships and provided new opportunities for bi-directional mobility of faculty, students, and scholars ranging from one week to a full academic year. Each program/partnership is unique and tailored to the needs, interests, and academic niches of both Emerson College and the partnering international institution.

The College has a Memorandum of Understanding (MOU) with the following institutions:

- China: Beijing Film Academy (BFA)
- China: Shanghai Institute of Visual Arts (SIVA)
- China: Communication University of China (CUC)
- China: Hong Kong Baptist University
- China: Lingnan University
- China: University of Hong Kong
- Colombia: Universidad Nacional de Medellín
- Egypt: United Nations Development Programme (UNDP)
- Japan: Tokyo International University
- Korea: Hongik University
- Spain: Berklee College of Music
- Spain: Blanquerna University School of Communication & International Relations

Department of Professional Studies and Special Programs

Summer Session

The Department of Professional Studies and Special Programs offers a full range of classroom and online courses during the summer months. Full-time degree-seeking students and Professional Studies visiting students may take courses during two 6-week sessions to accelerate academic progress, complete graduation requirements, or enhance their academic credentials.

Taking Undergraduate Courses Prior to Matriculation

Prior to matriculation, students may take a maximum of 24 undergraduate credits through Professional Studies to be counted toward their undergraduate degree. Non-matriculated students may only register for undergraduate-level courses at Emerson during the summer sessions.

Liberal Arts

Mission

The core of Emerson College's mission is to challenge students to think and communicate with clarity, substance, and insight. The requirement for all Emerson students to ground themselves in the liberal arts is to ensure exposure to sufficient curricular breadth and an appropriate range of practical knowledge, as well as strong critical thinking, analytic writing, and verbal skills. Whether for the successful professional or involved citizen, life's challenges are to a great extent unpredictable and unique. This is all the more true in the world of the 21st century where professionals may change careers more often than their parents changed jobs, and where increasing globalization confronts us with the exciting, but also daunting, challenges of rapid economic and political change. Narrowly conceived recipes for facing these challenges will not work. What is needed instead is a practical instinct born of broad exposure to the liberal arts, grounded in communication skills, and tempered by an orientation toward applications of knowledge in the real world.

Liberal Arts Curriculum and Requirements

All Emerson students complete substantive studies in one field of communication or the arts. This in-depth work is balanced by a Liberal Arts Curriculum, which demands that students pursue breadth and variety in their studies, particularly in the liberal arts. Courses that Emerson students take in the Liberal Arts Curriculum are grouped in three categories. Firstly, in the "Foundations" courses, students receive a solid grounding in critical thinking, writing, and speaking skills as applied to a range of important historical and contemporary topics. Secondly, in the "Perspectives" courses, students are introduced to a variety of liberal arts disciplines beyond their major in service of broadening their knowledge and adaptability. Finally, students may choose from a variety of Liberal Arts minors to enrich their educational experience and complement coursework in their majors.

Goals of the Liberal Arts Curriculum at Emerson College

- Provide students with a grounding in the core areas of verbal and written expression (Oral Communication, Writing, Technology-Mediated Communication)

- Provide students with a foundation in the major Liberal Arts traditions (Philosophy, History, Literature, Arts, Social and Behavioral Science, and Natural Science and Quantitative Reasoning)

- Provide students with extensive exposure to a multitude of cultural, ethical, and (inter-) disciplinary perspectives, and to foster their ability to critically assess the values and assumptions underlying those perspectives

- Integrate the study of the Liberal Arts with students' educational experience by providing choice and flexibility in determining the appropriate match between students' Liberal Arts studies and their major programs

Liberal Arts Requirements: The following Liberal Arts Curriculum is required of all students pursuing the following degrees: Bachelor of Arts, Bachelor of Fine Arts, Bachelor of Science, and Bachelor of Music (offered in association with the Longy School of Music in Cambridge). Twelve credits in the Foundations curriculum (CC 100, WR 101, WR 121) and forty-eight credits distributed across the Perspectives curriculum are required, unless waivers apply. Students are encouraged but not required to declare a Liberal Arts minor.

I. Foundations

The Foundations curriculum introduces Emerson students to the intellectual life of the academy and its responsibilities to the wider world. Courses cultivate the habits of thought, methods of inquiry, and means of presentation that will enable first-year students to understand and participate in deliberations about the academic, professional, and public issues they will encounter in their undergraduate education and beyond. The Foundations courses have unique and overlapping emphases: the First Year Oral Communication course (CC 100) focuses on the rhetorical arts and skills of communication, with specific attention toward presentational speaking; and First-Year Writing courses (WR 101/121) focus on the rhetoric of inquiry in written and multimodal communication.

Oral Communication
4 credits

CC 100 Fundamentals of Speech Communication is designed to introduce basic concepts, theories, and principles of oral communication applied to speaking situations. The goal is to develop competence in oral communication through performance and critical analysis of student skills in a variety of speaking formats. By the end of the course, successful students will be able to:

1. Understand, analyze, reflect, and apply communication principles in diverse oral communication speaking situations.
2. Develop, organize, and deliver informative presentations individually and in small groups.
3. Develop, organize, and deliver persuasive presentations.
4. Develop, organize, and deliver an impromptu presentation.
5. Conduct, analyze, and use research to support ideas.

Written Communication
8 credits

This two-course writing sequence is designed to enable students to write competently and effectively. WR 101 Introduction to College Writing focuses on cultural analysis that appears in academic work and in the public intellectual sphere. WR 121 Research Writing explores how rhetorical situations call on writers to do research and how writers draw on various types of writing to present the results of their research. By the end of the two courses, successful students will be able to:

1. Develop an understanding of how intellectual exchange in the academy and public life operates as a conversation in which writers locate themselves in relation to what others have written and the way issues have been framed.
2. Develop the ability to analyze rhetorical situations in the academy and public life and to assess the genres of writing and means of communication available to respond appropriately.
3. Develop the capacity to design and carry out writing projects individually and with others that identify the research, rhetorical approaches, and revision strategies needed to produce writing that has consequence.

Students enrolled in the Honors Program complete the following three-course sequence:

HS 101 & HS 102	First-Year Honors Seminars
HS 103	Honors Writing Symposium

II. Perspectives

The Perspectives curriculum guarantees that students will discover a variety of liberal arts disciplines beyond their major. Through exposure to the major liberal arts traditions, they emerge with an understanding of the different kinds of questions and methods that each of these knowledge communities engages, as well as tools to develop critically informed perspectives that are appreciative of diversity and conducive to becoming ethical, informed, and active participants in society. Students are given a great deal of flexibility to choose individual courses that particularly interest or challenge them, and even to build clusters of courses that promise the greatest degree of integration with their major.

Students work closely with an advisor to maximize the educational benefits of the unique combination of courses that they choose to fulfill the requirements. Students are required to complete one or two course(s) in each Perspective, but no more than one course in their major field of study may be used to satisfy these requirements.

The Perspectives curriculum aims to strengthen students' ability to:

- exercise critical and flexible thinking in engaging primary texts, whether they be readings, data, art works, or visual texts;
- recognize an information need and to locate, evaluate, and ethically use that information;
- apply relevant concepts, theories, and methods of the particular subject area in analyzing topical issues or contemporary life;
- produce written—and, where appropriate, oral and/or visual—analyses of scholarly, creative, and cultural texts using appropriate evidence and documentation.

Aesthetic Perspective

4 credits

Courses in this perspective foster critical and intellectual engagement with creative works by examining them in historical, aesthetic, philosophical, cultural, and/or sociopolitical contexts, with a concern for contemporary interpretations.

Choose from the following courses:

DA 203	Perspectives in World Dance
MU 137	Listening to Music
MU 201	History of Music: European
MU 202	History of Music: American
MU 203	Perspectives in World Music
MU 239	History of Jazz

MU 256	Deconstructing 20th-Century Art Music
TH 203	Perspectives in World Theatre
TH 204	Theatre into Film
TH 205	Dress Codes: American Clothes in the 20th Century
TH 315	Topics in Contemporary Theatre
VM 105	Introduction to Visual Arts
VM 203	History of Photography: 19th Century to the 1970s
VM 205	History of Photography: 1970 to the Present
VM 210	History of Western Art I: Renaissance and Baroque
VM 211	History of Western Art II: 18th- and 19th-Century Art
VM 212	History of Western Art III: Modern
VM 213	History of Western Art IV: Post-World War II
VM 214	History of Non-Western Art I: East Asian Arts
VM 215	History of Non-Western Art II: South Asian Arts
VM 216	History of Non-Western Art III: Africa and African Diaspora Arts
VM 217	History of Non-Western Art IV: Arts of the Americas and the Pacific
VM 368	Topics in Art History and Digital Photography (offered at Kasteel Well only)

Diversity Perspective
8 credits

Courses in this perspective emphasize multicultural understanding, global perspectives, and the values of social justice and responsibility as crucial preparation for life and work in the contemporary world. Students may fulfill the Diversity Perspective simultaneously with any other requirement.

Choose from the following, selecting one course from the Global Diversity listing and one course from the U.S. Diversity Listing.

Global Diversity

CC 203	Intercultural Communication
DA 203	Perspectives in World Dance
HI 201	Non-Western World History
HI 204	Islam in the World
HI 240	Topics in World History
HI 340	Advanced Topics in World History
IN 203	Post-Colonial Cultures
IN 210	Topics in Global Studies
IN 213	Introduction to Global Studies
IN 236	Revolts and the Crisis of Neoliberalism
IN 304	Encountering Africa on Page and Screen
IN 321	Asian/Pacific Rim Film and Literature
IN 322	Food and Globalization
IN 323	Global Cities
IN 325	Space, Race and Power
IN 335	500 Years of Globalization
IN 370	Advanced Topics in Global Studies
LI 211	Topics in Global Literature
LI 213	Latin American Literature and Cinema
LI 381	Global Literatures
LI 396	International Women Writers
LI 423	Topics in Global Literature
MU 203	Perspectives in World Music
PL 222	Human Rights
PL 230	The U.S. and Latin America
PL 322	Truth, Justice, and Reconciliation
RL 115	Islamic Ways of Life

SO 206	Gender in a Global Perspective
SO 305	Religion and Globalization
TH 203	Perspectives in World Theatre
VM 214	History of Non-Western Art I: East Asian Arts
VM 215	History of Non-Western Art II: South Asian Arts
VM 216	History of Non-Western Art III: Africa and Africana Diaspora Arts
VM 217	History of Non-Western Art IV: Arts of the Americas and the Pacific
VM 280	Global Media
VM 301	Post-Colonial Cinema
VM 410	Seminar in Non-Western Art
VM 418	Transnational Asian Cinemas

U.S. Diversity

CC 220	Public Discourse in the United States
CC 344	Rhetoric of Social Movements
CD 153	Images of the Disabled
HI 203	Social Movements in the U.S.
HI 211	African American History
HS 102	First-Year Honors Seminar II (Honor students only)
IN 152	Cultural Constructions of Identity
IN 211	Africana Thought and Practice
IN 223	Blacks, Whites, and Blues
JR 555	Reporting Issues of Diversity
LI 208	U.S. Multicultural Literatures
LI 209	Topics in U.S. Multicultural Literature
LI 210	American Women Writers
LI 212	Black Revolutionary Thought
LI 214	Latino Literature
LI 215	Slavery and Freedom
LI 309	Topics in U.S. Multicultural Literature
LI 361	Native American Literature
LI 362	Topics in U.S. Latinx Literature
LI 382	African American Literature
LI 481	Topics in African American Literature
MU 239	History of Jazz
PL 332	Civil Rights
PS 306	Psychology of Prejudice
SO 200	Race and Ethnicity: The Key Concepts
TH 313	African American Theatre and Culture
VM 307	Communication Ethics and Cultural Diversity

Ethics and Values Perspective
4 credits

Courses in this perspective challenge students to articulate the foundations of their beliefs and judgments, and those of others, by subjecting these value commitments to critical analysis. Critical analysis affords the possibility of making more mature and informed judgments.

Choose from the following courses:

HS 202	Sophomore Honors Seminar II (Honor students only)
PH 105	Introduction to Ethics
PH 110	Ethics and Justice
PH 200	Contemporary Ethics
PH 203	Special Topics in Ethics or Value Theory
PH 204	Environmental Ethics
PH 210	Narrative Ethics

PH 300	Special Topics in Philosophy
PH 303	Citizenship as Civic Engagement
PH 306	Liberal Politics and Religion
PH 307	Genesis
PL 328	Political Thought
RL 115	Islamic Ways of Life
RL 116	Christian Ways of Life
RL 117	Jewish Ways of Life

Historical Perspective
4 credits

Courses in this perspective foster an understanding of the context and content of societal actions and events and provide students with insight into the evolution of cultures, people, and countries over time.

Choose from the following courses:

HI 102	Western Civilization and Culture
HI 200	Contemporary World History
HI 201	Non-Western World History
HI 203	Social Movements in the U.S.
HI 204	Islam in the World
HI 208	The World Since 1914
HI 211	African American History
HI 235	History of the United States
HI 240	Topics in World History
HI 340	Advanced Topics in World History
PL 220	International Politics
PL 222	Human Rights
PL 225	U.S. Government and Politics
PL 230	The U.S. and Latin America
PL 240	Communication, Politics, and Law
PL 332	Civil Rights
PL 333	The First Amendment

Interdisciplinary Perspective
4 credits

Studies in this perspective challenge students to understand and appraise the role of interdisciplinary knowledge in arts, culture, and/or human affairs by exploring how at least two disciplinary approaches can be brought together to address a topic in a given area.

Students choose from a variety of IN interdisciplinary course sections and topics that will satisfy this requirement. All freshmen and all first-year transfer students are required to complete one 100-level course in the first year of study at Emerson. Upper-level transfer students shall complete one course at the 200-level or above. Interdisciplinary courses are listed in the course description section below.

Literary Perspective
4 credits

Courses in this perspective foster a critical, intellectual, and emotional engagement with literature that stimulates reflection on how literary texts use language to communicate about fundamental human concerns.

Choose from the following courses:

CC 264	Oral Presentation of Literature
HS 102	First-Year Honors Seminar II (Honor students only)
LI 201	Literary Foundations
LI 202	American Literature
LI 203	British Literature
LI 204	Topics in Literature
LI 208	U.S. Multicultural Literatures
LI 209	Topics in U.S. Multicultural Literature
LI 210	American Women Writers
LI 211	Topics in Global Literature

LI 212	Black Revolutionary Thought
LI 213	Latin American Literature and Cinema
LI 214	Latino Literature
LI 215	Slavery and Freedom
LI 216	Literature of the Gothic
LI 217	Literature, Culture, and the Environment

Scientific Perspective
4 credits

In this perspective, students explore existing knowledge in particular natural or physical domains, experience science as an approach to acquiring more reliable knowledge of the natural world, and identify how science pertains to their own lives.

Choose from the following courses:

CD 201	Language Acquisition
HS 201	Sophomore Honors Seminar I (Honor students only)
SC 210	Human Health and Disease
SC 211	Food and Nutrition
SC 212	Evolution of Human Nature
SC 213	The Brain and Behavior
SC 214	Plagues and Pandemics
SC 215	Personal Genetics and Identity
SC 216	DNA and Society
SC 220	Energy and Sustainability
SC 221	Meteorology
SC 222	Earth Science: Natural Disasters
SC 223	Climate Change
SC 224	Ecology and Conservation
SC 225	The Science and Politics of Water
SC 226	Plants and People
SC 232	Physics of Everyday Life
SC 290	Topics in Science
SC 291	Topics in Human Biology and Health
SC 292	Topics in Environmental Science

Social and Psychological Perspective
4 credits

Courses in this perspective examine the social and/or psychological process and mechanisms that influence human behavior. Students will learn to appreciate that people's actions and thoughts reflect factors intrinsic to the person (such as personality, values, and motives) as well as social influences inherent in situations, groups, institutions, communities, and societies.

Choose from the following courses:

CD 153	Images of the Disabled
EC 203	Principles of Economics
EC 204	Cultural Economics
EC 210	Topics in Economics
PS 101	Introductory Psychology
PS 200	Social Psychology
PS 201	Abnormal Psychology
PS 202	Developmental Psychology
PS 203	Cognitive Psychology
SO 150	Principles of Sociology
SO 200	Race and Ethnicity: The Key Concepts
SO 206	Gender in a Global Perspective
SO 208	Visual Society
SO 210	Topics in Sociology
SO 303	Culture and Power
SO 310	Advanced Topics in Sociology
SO 360	Deviance and Social Control

Quantitative Reasoning Perspective
4 credits

Courses in this perspective challenge students to reason logically to conclusions; read mathematics with understanding and communicate mathematic ideas with clarity and coherence; calculate mathematical equations with the appropriate methods and formula; and use mathematics and statistics to solve practical, real-world problems.

Students who earn an SAT math score of 550 or above, an ACT math score of 24 or above, or who complete four years of high school math with grades of C or better will have this requirement waived.

Choose from the following courses:

MT 102	Introduction to Quantitative Reasoning
MT 106	Business Mathematics
MT 207	Statistics

World Languages Perspective
8 credits

Courses in this perspective teach students to express themselves in the target language using a range of lexical items and grammatical constructions, demonstrate a growing ability to comprehend information and ideas as well as a variety of textual productions, and obtain an appreciation and understanding of the culture affiliated with the target language.

Students must demonstrate qualification (i.e., the completion of an Elementary II-level course) in a single foreign language or in American Sign Language. Bilingual students or students who complete three years of high school study in any one foreign language will have the World Languages requirement waived.

Choose from the following courses:

CD 162	American Sign Language I
CD 208	American Sign Language II
LF 101	Elementary French I
LF 102	Elementary French II
LS 101	Elementary Spanish I
LS 102	Elementary Spanish II

III. Liberal Arts Minors

While not a requirement, study for a minor is an exciting way for students to enrich their educational experience and complement coursework in their majors. Students who declare a minor will be afforded opportunities for increasingly more challenging and sophisticated work in the chosen disciplinary or interdisciplinary field. They will receive formal recognition for study in the minor on their transcript. Each Liberal Arts minor consists of four or five courses (16–20 credits) and requires completion of core and elective courses from a list of specified options.

Students may declare one or more of the following Liberal Arts minors. A description of the minors may be found below and course descriptions for non-Institute minors may be found in the hosting department indicated.

African American and Africana Studies
Art History (Department of Visual and Media Arts)
Digital Media and Culture
Environmental Studies
Global and Post-Colonial Studies
History
Latin American and Latinx Studies
Literature (Department of Writing, Literature and Publishing)
Music History and Culture (Department of Performing Arts)
Philosophy
Political Science
Psychology
Science
Sociology
Women's, Gender, and Sexuality Studies

Institute for Liberal Arts and Interdisciplinary Studies

Dean and Professor Ansell; Professor Andrade-Watkins; Associate Professors Baeten, Binkley, Gibson, Muchnik, Oswald, Satake, Srinivas, and Vashlishan-Murray; Assistant Professors Beck, Corinealdi, Gellman, Honea, Kishik, McBride, Moyer-Duncan, Munif, Newman, Orme, Sherry, Tocci, and Williams; Senior Scholar-in-Residence Castaneda.

The Institute for Liberal Arts and Interdisciplinary Studies is a center for innovative teaching and scholarship in the Liberal Arts that draws upon the diversity of Emerson's faculty and students and the different disciplinary, intellectual, and creative interests they represent. Its mission is to promote the interdisciplinary study of the Liberal Arts, to support faculty development and collaboration leading to curricular innovation, and to advance students' theoretical and ethical understanding of communication and the arts. In all its endeavors, the Institute seeks to foster global and multicultural perspectives.

The Institute is home to a number of programs, including the Honors Program, the Individually Designed Interdisciplinary (Major) Program, a variety of elective Liberal Arts minors, and the First-Year Seminar Program.

Honors Program

The Emerson College Honors Program is an intellectual and creative community that provides a four–year interdisciplinary and collaborative learning experience for undergraduate students of exceptional ability. The program integrates an intellectually challenging liberal arts core curriculum with specialized study in professional fields of communication and the arts through interdisciplinary seminars, collaborative research projects, and faculty–directed independent study. For additional information, please visit *emerson.edu/honors-program*.

The faculty of the Honors Program is committed to the following goals:

- Introduce students to the interdisciplinary study of literature and cultural theory, while addressing issues of power, social action, and cultural diversity in various multicultural contexts and developing strong writing skills

- Introduce students to the arts, humanities, and behavioral and social sciences from an interdisciplinary perspective, with an emphasis on critical thought, modes of inquiry, and research methods, as well as consideration of the ethics of acquiring and producing knowledge

- Facilitate the completion of an Honors thesis that integrates students' theoretical and practical skills. This project prepares students for leadership in fields of advanced study and professional disciplines in a global environment

- Engage in critical thinking and promote leadership through community service projects

The Honors Program has the following student learning objectives:

1. Students will demonstrate critical writing skills about power, social action, and cultural diversity from an interdisciplinary perspective.
2. Students will analyze intersections between the science and philosophy disciplines.
3. Students will synthesize theory and their craft into an Honors thesis.

Honors Courses and Requirements

HS 101 and HS 102
First-Year Honors Seminar
8 credits
Introduces the interdisciplinary study of literature and cultural theory, addressing issues of power and ideology in various multicultural contexts. Fulfills
the Introduction to College Writing and U.S. Diversity requirements and the Literary Perspective.

HS 103
Honors Writing Symposium
4 credits
Taken in conjunction with HS 102, develops skills in research, critical thinking, and writing. Stresses revision, relies on frequent workshops of student writing, and aims to sharpen ability to research, evaluate, and use evidence in a reasonable and convincing way. Students write an extended research paper on a topic related to HS 102. Fulfills the Research Writing requirement. (Spring semester)

HS 201 and HS 202
Sophomore Honors Seminar
8 credits
Engages critical thinking and research about philosophical, cultural, and scientific methods of generating knowledge and their ethical implications. Different areas of inquiry are examined each year. Recent topics include environmental ethics, evolution, astronomy, and epistemology. Fulfills the Ethics and Values Perspective and the Scientific Perspective.

HS 301 and HS 302
Junior Honors Colloquium
1 non-tuition credit
A 1-credit series of workshops and special events that provide mentorship while students develop proposals for Honors theses.

Junior Honors Seminar
4 credits
Requirement fulfilled with upper-level course in interdisciplinary studies (IN 200-level or above). Builds upon and extends interdisciplinary curricula of First-Year and Sophomore Honors Seminars. Junior Honors Seminar is intended as preparation for the Senior Honors Thesis.

HS 490
Honors Thesis
4 credits
At the end of junior year or after completing the Junior Honors Seminar, students file an Honors Thesis Proposal with the Honors Program director. The proposal includes a description of the overall topic in terms of the general issue or project, the specific question or questions formulated, and the general ways in which the student will address the question(s) and accomplish the project. After a successful defense of their proposal, Honors students produce an Honors thesis in their senior year. Students work independently, but consult regularly with the thesis faculty advisor to evaluate and revise the work in progress. The final thesis represents students' abilities and commitment to serious intellectual work. At the time in which students write their thesis, they will be enrolled in and have previously taken the Honors Program Colloquia.

Interdisciplinary Major: Individually Designed Interdisciplinary Program (IDIP)

Even with the multitude of arts and communication majors and minors from which to choose, students occasionally have a vision that cannot be adequately realized within these offerings. The Individually Designed Interdisciplinary Program (IDIP) allows students to design their own major by combining courses from two or more academic departments, or a department and the Institute, around a well-defined area of interest.

Students design an interdisciplinary major program in consultation with faculty members from the different departments where the coursework is based. These faculty members form an advising team that will help shape the program of study and provide support and guidance through to graduation. A student's course plan for the major must include a minimum of 40 credits for the BA or the BS. Because IDIPs usually involve the completion of prerequisites in more than one department, a typical IDIP requires between 48 and 56 credits to complete. To be eligible, students must have a cumulative GPA of 3.0 or higher at the time of application, and they must complete a petition for an interdisciplinary major program and have it approved by the IDIP faculty committee before beginning their junior year. Petitions with rules, submission dates, and instructions are available from the Institute for Liberal Arts and Interdisciplinary Studies Office, 120 Boylston Street, Room 509. Petitions are due in the office by October 15 (for the fall) and February 15 (for the spring).

Minor Programs

Through the Institute, students may pursue minors in selected areas of disciplinary-based or interdisciplinary study. Following is a list of the requirements for minors currently offered by the Institute. Requirements for Liberal Arts minors housed outside the Institute can be found on the following sections of the catalogue: Art History (Department of Visual and Media Arts), Literature (Department of Writing, Literature and Publishing), and Music History and Culture (Department of Performing Arts).

African American and Africana Studies Minor

Students will explore African American, African, and African Diasporic intellectual, cultural, and political thought and traditions in both historical and contemporary contexts. African American culture has a story worth telling: one that includes multiple narrative threads that span the communities, cultures, and ethnicities of Africa and the African Diaspora. Through interdisciplinary study of a range of topics related to the local and global histories of people of African descent, students will critically engage the intersecting dimensions of race, privilege, and oppression in their own lives and in their communities.

The minor consists of five courses (20 credits), all of which may be fulfilled simultaneously with any number of Perspectives requirements. The core course, IN 211 Africana Thought and Practice is required. The remaining 16 credits are chosen from the following courses (one must be from each of the following areas), at least one of which must be at the 300 or 400 level.

Literature and the Arts

LI 212	Black Revolutionary Thought
LI 215	Slavery and Freedom
LI 382	African American Literature
LI 481	Topics in African American Literature
TH 313	African American Theatre and Culture
VM 216	History of Non-Western Art III: African and African Diaspora Arts
VM 301	Post-Colonial Cinema
VM 309	Race In and Out of Hollywood

Social Sciences and Humanities	
HI 211	African American History
IN 208	Rainbow Nation? Race, Class, and Culture in South Africa
IN 223	Blacks, Whites, and Blues
IN 304	Encountering Africa on Page and Screen
IN 421	Key Contemporary Thinkers: Fanon
IN 423	Key Contemporary Thinkers: Du Bois
PL 332	Civil Rights

In Context: Ethnic and Racial Studies	
CC 344	Rhetoric of Social Movements
HI 203	Social Movements in the U.S.
IN 152	Cultural Constructions of Identity
IN 154	Power and Privilege
IN 155	Post-Racial America?
IN 325	Space, Race and Power
LI 208	US Multicultural Literature
LI 209	Topics in Multicultural Literature
PS 306	Psychology of Prejudice
SO 200	Race and Ethnicity: The Key Concepts

Art History Minor

The Art History minor offers students an opportunity to study the history, theory, and criticism of the visual arts in greater depth than encountered through Liberal Arts requirements alone. The curriculum comprises both Western and non-Western traditions. Some courses study by chronological time period, or specific geographic regions and/or cultures, while others are organized to investigate particular philosophical, sociocultural, or thematic undercurrents in the arts.

The minor consists of 16 credits chosen from the following courses. No more than 4 credits may also count toward the Liberal Arts requirement.

Historical Surveys (choose at least two)	
VM 210	History of Western Art I: Renaissance and Baroque
VM 211	History of Western Art II: 18th-and 19th-Century Art
VM 212	History of Western Art III: Modern
VM 213	History of Western Art IV: Post-World War II
VM 214	History of Non-Western Art I: East Asian Arts
VM 215	History of Non-Western Art II: South Asian Arts
VM 216	History of Non-Western Art III: Africa and African Diaspora Arts
VM 217	History of Non-Western Art IV: Arts of the Americas and the Pacific

Required Course	
VM 409	Seminar in Western Art
	or
VM 410	Seminar in Non-Western Art

Students must also successfully complete at least one other course in the Visual Arts (excluding studio arts or production courses). This may include the courses listed above or VM 105, VM 203, VM 205, VM 315, or any pre-approved Interdisciplinary Studies course offered through the Institute.

Digital Media and Culture Minor

This minor offers students the opportunity to acquire a deeper understanding of how digital technologies are transforming society and culture. Participatory cultures are emerging through games and social media, and whole new modes of interaction are being crafted online, whether it be a game, social media site, or mobile application. From the disruption of established industrial models to the creation of new social norms, this minor asks students to create and analyze digital media that directly engages in this transforming and transformative culture.

The core course, IN 206 Introduction to Digital Media and Culture, is required. The remaining 12 credits are chosen from the following courses, at least one of which must be at the 300 or 400 level:

IN 112	Communication Revolutions
IN 113	Behind the Scenes: Media Makers & Media Making
IN 216	Topics in Digital Media and Culture
IN 224	Souls for Sale: The Sales Effort, from Snake Oil to Dividual Selves
IN 333	Power and Public Spheres
IN 334	Code: Culture and Practice
IN 336	It's Not Paranoia If They're Really After You
IN 410	Digital Media and Culture Lab
IN 411	Civic Media in Action
CC 201	The Evolution of Expression
CC 304	Communicative Informatics
CC 360	Social Media and Politics
VM 260	Introduction to Interactive Media (note prerequisites)
VM 270	Introduction to Game Design (note prerequisites)
VM 303	Studies in Digital Media and Culture (note prerequisites)
VM 375	Advanced Interactive Media (note prerequisites)

Environmental Studies Minor

This interdisciplinary minor examines environmental processes, challenges, and solutions from a variety of perspectives, including science, policy, economics, history, ethics, media, literature, and the arts. Students will explore the relationships between people and the environment, focusing in particular on the sustainable use of natural resources and the causes, consequences, and communication of the complex environmental problems faced by human societies, including air and water pollution, habitat loss and restoration, and climate change.

A minimum of 4 courses, 16 credits, is required for the minor: Students complete at least one course from each of the following tracks and at least one course at the 300 or 400 level.

Science Track

SC 220	Energy and Sustainability
SC 221	Meteorology
SC 222	Earth Science: Natural Disasters
SC 223	Climate Change
SC 224	Ecology and Conservation
SC 225	The Science and Politics of Water
SC 226	Plants and People
SC 292	Topics in Environmental Science
SC 320	Science in Translation: Environmental Science
SC 392	Advanced Topics in Environmental Science

Social Sciences, Humanities, and the Arts Track

EC 203	Principles of Economics
IN 234	Topics in Environmental Studies
IN 326	The Dammed Shawsheen: Blending Ecology and Economics in the Real World

JR 320	Environmental Journalism (note prerequisites)
LI 217	Literature, Culture, and the Environment
LI 405	Reading and Writing the Environment (note prerequisites)
PH 204	Environmental Ethics

Global and Post-Colonial Studies Minor

This minor provides students with an understanding of our increasingly complex, globalized world. Through the lens of literature, the arts, history, politics, and culture, students are introduced to key concepts in global and post-colonial studies. Through an awareness of marginal knowledge systems and neglected histories, students critically engage the global in their lives.

The required core course is IN 203 Post-Colonial Cultures or IN 213 Introduction to Global Studies. The remaining 12 credits are chosen from the following courses, at least one of which must be at the 300 or 400 level:

CC 221	Global Political Communication
HI 201	Non-Western World History
HI 204	Islam and the World
IN 110	Culture, the Arts and Social Change
IN 208	Rainbow Nation? Race, Class, and Culture in South Africa
IN 210	Topics in Global Studies
IN 211	Africana Thought and Practice
IN 235	The Arab Uprisings: A Social History of the Modern Middle East and North Africa
IN 236	Global Revolts and the Crisis of Neoliberalism
IN 304	Encountering Africa on Page and Screen
IN 307	Gender, Sexuality, and the Middle East
IN 321	Asian/Pacific Rim Film and Literature
IN 322	Food and Globalization
IN 323	Global Cities
IN 324	Documenting Visual Culture
IN 325	Space, Race and Power
IN 335	500 Years of Globalization
IN 370	Advanced Topics in Global Studies
IN 421	Key Contemporary Thinkers: Fanon
JR 270	Civic Art and Design Studio
LI 211	Topics in Global Literature
LI 381	Global Literatures (note prerequisites)
LI 396	International Women Writers (note prerequisites)
LI 423	Topics in Global Literature (note prerequisites)
LI 436	Cultural Criticism (note prerequisites)
MK 380	Global Media Literacy
PL 220	International Politics
PL 222	Human Rights
PL 230	The United States and Latin America
PL 322	Truth, Justice, and Reconciliation
RL 115	Islamic Ways of Life
SO 206	Gender in a Global Perspective
SO 305	Religion and Globalization
VM 214	History of Non-Western Art I: East Asian Arts
VM 215	History of Non-Western Art II: South Asian Arts
VM 216	History of Non-Western Art III: Africa and African Diaspora Arts
VM 217	History of Non-Western Art IV: Arts of the Americas and the Pacific
VM 301	Post-Colonial Cinema (note prerequisites)
VM 311	Latin American Cinema (note prerequisites)
VM 410	Seminar in Non-Western Art (note prerequisites)
VM 418	Transnational Asian Cinemas (note prerequisites)

History Minor

HI 102	Western Civilization and Culture
	or
HI 200	Contemporary World History
	Three other History courses

Latin American and Latinx Studies Minor

The required core course is PL 230, The United States and Latin America. The remaining 12 credits are chosen from the following courses and at least one must be at the 300 or 400 level. Students are encouraged to study abroad and courses will be pre-approved on a case-by-case basis.

LI 213	Latin American Literature and Cinema
LI 214	Latino Literature
LI 362	Topics in U.S. Latinx Literature (note prerequisite)
PL 322	Truth, Justice, and Reconciliation
VM 311	Latin American Cinema (note prerequisite)

Literature Minor

The Literature minor requires at least 16 credits in Literature courses. No more than one course (4 credits) may be at the 200 level. The remaining 12 credits must be in courses numbered 300 or above. These courses should have a planned coherence; they may focus, for example, on a genre, tradition, or period.

Music History and Culture Minor

The required core course is MU 137, Listening to Music. The remaining 12 credits are chosen from the following courses:

IN 303	Poetry and Song
MU 201	History of Music: European
MU 202	History of Music: American
MU 203	Perspectives in World Music
MU 204	Music Analysis I
MU 205	Music Analysis II
MU 220	History of American Popular Music
MU 239	History of Jazz
MU 256	Deconstructing 20th-Century Art Music
MU 313	Topics in Music History and Culture
VM 452	Art of Noise

Students may use one course from the Liberal Arts requirements toward the minor in Music History and Culture.

Philosophy Minor

For the Philosophy minor, students are required to take four philosophy courses. In addition to any PH course, students may elect to use HS 202 Sophomore Honors Seminar **or** IN 116 Ways of Knowing: Philosophy in Literature toward the Philosophy minor. A student may include a course that satisfies the Ethics and Values Perspective requirement toward the minor.

Political Science Minor

PL 225	U.S. Government and Politics
	Three other Political Science courses or IN 213 Introduction to Global Studies

Psychology Minor

This minor provides students with a comprehensive background in psychology: the science of behavior and the mind. Students will examine core ideas, theoretical foundations, empirical research, and practical applications intended to enhance their understanding of psychological science and of themselves and others. Students also will have the opportunity to explore a range of topics in which psychological processes are at work, including the human nervous system, sensation and perception, language acquisition, cognition and learning, social development and interaction, and mental illness and psychotherapy.

The Psychology minor requires a sequence of four courses in psychology, three of which must be taken at Emerson. All Psychology courses count toward this minor, as well as CD 201 Language Acquisition, CD 315 Autism, SC 213 The Brain and Behavior, and SC 312 Visual and Spatial Perception. Students who minor in both Psychology and Science may not double-count SC 213.

Science Minor

This minor is an opportunity to explore what science has revealed about human biology and environmental science and to experience with more depth how science contributes to this body of knowledge. Students may pursue a minor in Science to satisfy curiosity about how the natural and physical world works, to hone approaches for acquiring reliable knowledge, and to inform interests in science as content and context for media-making.

The minor requires a minimum of four courses, three of which must be taken at Emerson. All minors must include at least one course from the Human Biology and Health cluster, at least one from the Environmental Science cluster, and at least one 300–level Science course.

Human Biology and Health	
CD 315	Autism
CD 403	Speech Science
SC 210	Human Health and Disease
SC 211	Food and Nutrition
SC 212	Evolution of Human Nature
SC 213	The Brain and Behavior
SC 214	Plagues and Pandemics
SC 215	Personal Genetics and Identity
SC 216	DNA and Society
SC 291	Topics in Human Biology and Health
HS 201	Sophomore Honors Seminar

Environmental Science	
SC 220	Energy and Sustainability
SC 221	Meteorology
SC 222	Earth Science: Natural Disasters
SC 223	Climate Change
SC 224	Ecology and Conservation
SC 225	The Science and Politics of Water
SC 226	Plants and People
SC 292	Topics in Environmental Science

Other Science Courses	
SC 232	Physics of Everyday Life
SC 290	Topics in Science
SC 310	Science in Translation: Health and Genetics
SC 312	Visual and Spatial Perception
SC 320	Science in Translation: Environmental Science
SC 321	Environments, Ecosystems, and Cultures of the Past
SC 390	Advanced Topics in Science

SC 391	Advanced Topics in Human Biology and Health
SC 392	Advanced Topics in Environmental Science
SC 498	Directed Study in Science

Sociology Minor

This minor emphasizes the study of social life, social change, and patterns of human behavior. Through critical engagement with the complexities of social life, cultural expressions that may seem familiar are understood anew in relation to much larger social structures and forces. Student will gain a unique understanding of how culture is shaped and how social systems work in relation to broad processes such as globalization, nationalism, inequality, and social change.

The minor consists of four courses (16 credits), one of which must be at the 300 or 400 level.

SO 150	Principles of Sociology
SO 200	Race and Ethnicity: The Key Concepts
SO 206	Gender in a Global Perspective
SO 208	Visual Society
SO 210	Topics in Sociology
SO 303	Culture and Power
SO 305	Religion and Globalization
SO 310	Advanced Topics in Sociology
SO 360	Deviance and Social Control

Women's, Gender, and Sexuality Studies Minor

This minor offers students the opportunity to think critically about the meaning and expression of gender and sexuality in everyday life, culture, and institutions. Students will develop a historical awareness of the role of feminism as well as LGBTQ movements in both local and global contexts. This history and the more contemporary lived practices of sex, gender, and sexual orientation will be contextualized in relation to other categories of difference. After completing the minor, students will be more versed in imagining effective ways to combat inequity and foster transformations of identities and social roles. At least 16 credit hours are required.

The core course, IN 200 Introduction to Women's, Gender, and Sexuality Studies or SO 206, Gender in a Global Perspective, is required. The remaining 12 credits are chosen from the following courses, at least one of which must be at the 300 or 400 level:

IN 117	Women Artists in Cultural Contexts
IN 125	Topics in Gender Studies
IN 138	Staging American Women: The Culture of Burlesque
IN 154	Power and Privilege
IN 200	Introduction to Women's, Gender, and Sexuality Studies (if not used as core course)
IN 230	Evolution of Queer Identity: History, Literature, and Theory
IN 307	Gender, Sexuality, and the Middle East
IN 310	Gender, Sexuality, and the American Music Industry
IN 319	Feminist Cultural Theory
IN 406	Queer Dreams: Politics, Culture, and Difference
LI 210	American Women Writers
LI 396	International Women Writers (note prerequisites)
LI 436	Cultural Criticism (note prerequisites)
PS 306	Psychology of Prejudice
PS 307	Psychology of Relationships
SO 206	Gender in a Global Perspective (if not used as core course)
TH 205	Dress Codes: American Clothes in the 20th Century
TH 531	Contemporary Women Playwrights

First-Year Seminars in Interdisciplinary Studies

The Institute for Liberal Arts and Interdisciplinary Studies offers a selection of seminars designed specifically for first-year students. These courses are designed to provide students with a rich and exciting introduction to various areas of study. All first-year courses are small in size and emphasize critical reading, writing, and speaking skills. These courses also emphasize topics, assignments, reflection pieces, and instructional approaches that are geared toward the academic demands of the first year and reflect emerging perspectives in the interdisciplinary study of the liberal arts.

All incoming first-year students (including transfer students in their first year) are required to take a First-Year Seminar during their first year of study at Emerson. The First-Year Seminar simultaneously fulfills the Interdisciplinary Perspective requirement. Transfer students who are sophomores or above are required to take an upper-level interdisciplinary studies course (200-level and above) in fulfillment of the Interdisciplinary Perspective (only IN 498 does not count). Although some variation may exist from year to year, a listing of first-year seminars normally offered by the Institute, as well as upper-level interdisciplinary courses (200-level and above), may be found below under Interdisciplinary Studies Courses.

Economics Courses

All of the following Economics courses fulfill the Social and Psychological Perspective.

EC 203
Principles of Economics
4 credits
Introduces and focuses on the essential concepts and principles of microeconomics. Studies the allocation of resources under scarcity through decisions made by individual consumers, firms, and business. Students examine, understand, and prioritize decisions and behaviors that affect many resources, whether financial, environmental, or human.

EC 204
Cultural Economics
4 credits
Provides an introduction to "economic thinking" for those students who have not had an economics course. The course also provides insight into economic thinking as applied to art and cultural goods. In this regard, the course is suitable for those who have had introductory courses in economics, as it will highlight the difference between art and other economic goods.

EC 210
Topics in Economics
4 credits
Rotating topics examine one or more areas of economic thought. May be repeated for credit if topics differ.

Ethics and Philosophy Courses

PH 105
Introduction to Ethics
4 credits
Introduces important theories on nature of the good in human conduct. Theories belong to Western philosophical tradition and include works of Plato, Aristotle, Kant, Mill, and others. Fulfills the Ethics and Values Perspective. (Semester varies)

PH 110
Ethics and Justice
4 credits
Considers ethical theories and theories of justice, especially those related to questions of economic, criminal, political, and social justice. Fulfills the Ethics and Values Perspective. (Semester varies)

PH 200
Contemporary Ethics
4 credits

Examines contemporary ethical issues of abortion, euthanasia, capital punishment, and affirmative action in light of major theories of ethics and morals from the history of Western philosophy. Fulfills the Ethics and Values Perspective. (Semester varies)

PH 203
Special Topics in Ethics or Value Theory
4 credits

Topics announced prior to each term may include: Art and Politics, Media Ethics, Feminist Ethics, Political Philosophy, or Judaism. May be repeated for credit if topics differ. Fulfills the Ethics and Values Perspective. (Semester varies)

PH 204
Environmental Ethics
4 credits

Considers philosophical ethics in relation to environmental issues. Topics include: religious beliefs as a foundation for environmental commitments, duties, and obligations toward other species; "deep ecology"; ecofeminism; economic imperatives versus environmental concerns; and disproportionate burden of environmental problems borne by certain groups. Fulfills the Ethics and Values Perspective (Semester varies)

PH 205
Virtues, Vices and Temptations
4 credits

A key assumption in traditional moral philosophy is that the acquisition of a virtuous character is necessary for a good life. Experimental results in social psychology however indicate that situational pressures may be more reliable predictors of human behavior than presence of stable character traits. This course will survey key concepts in the history of moral philosophy, examine criticism of those concepts arising from the situationist literature and our possible responses to them. Fulfills the Ethics and Values Perspective. (Semester varies)

PH 210
Narrative Ethics
4 credits

Provides overview of classical and modern approaches to ethical theory using examples from fiction and film to show how ethical theories can be applied. Connects abstract theory with "real life" through storytelling and story analysis to understand and evaluate moral issues. Fulfills the Ethics and Values Perspective. (Semester varies)

PH 300
Special Topics in Philosophy
4 credits

Topics in philosophy vary by semester and may include: Aesthetics of Everyday Life; Art and Politics; Logic; Censorship, Privacy, and the Public Good. Prerequisite: junior standing. May be repeated for credit if topics differ. Fulfills the Ethics and Values Perspective. (Semester varies)

PH 303
Citizenship as Civic Engagement
4 credits

What does it mean to be or become a citizen? Readings and discussions include what it means to be a citizen in a local community, a national community, and, perhaps, a world community. What are the responsibilities involved in being an engaged citizen? This is a philosophy course, and students examine these issues on a theoretical and on a practical level. All students are placed in a local nonprofit for approximately 2–3 hours a week. Prerequisite: junior standing. Fulfills the Ethics and Values Perspective. (Semester varies)

PH 304
Political Philosophy
4 credits

Examines basic themes in the tradition of political philosophy and their implication for our contemporary understanding of freedom, rights, citizenship, justice, legitimacy, the public sphere, and the public good. Prerequisite: junior standing. (Semester varies)

PH 305
Great Philosophers
4 credits

Course is devoted to the study of individual thinkers whose work has contributed to shape the philosophical tradition. Based on primary texts, its goal is to reconstruct the genesis of key ideas, the lines of continuity and rupture in the corpus of a single author, and the impact those ideas have had on other thinkers. Philosophers announced prior to each term may include: Plato, Aristotle, Plotinus, Augustine, Hobbes, Spinoza, Kant, Nietzsche, Kierkegaard, Marx, Wittgenstein, Levinas, Habermas, etc. Prerequisites: junior standing and one PH course. May be repeated for credit if topics differ. (Semester varies)

PH 306
Liberal Politics and Religion
4 credits

Liberalism often considers religion as an eminently private matter, something to be kept within the confines of one's own conscience and abandoned when entering the public square. This course examines the assumptions underpinning such a view and considers whether religion has an essential political role to play or is, as some liberal theorists would suggest, a transitional genre, doomed to gradual extinction and secularization. Prerequisite: junior standing. Fulfills the Ethics and Values Perspective. (Semester varies)

PH 307
Genesis
4 credits

The most influential text ever written has had such a profound impact on our culture for the past two millennia that we rarely even bother to read the actual words underneath the layers of assumptions about their meaning. In this course, students not only examine the Genesis narrative rather closely, but also encounter some of the pivotal works where its cosmic, apocalyptic, moral, sexual, and violent themes resonate most beautifully: from mysticism to religion, from mythology to philosophy, from poetry to literature, from art to comics, and from theater to film.

PH 498
Directed Study in Philosophy/Religion
2 or 4 credits

For students interested in advanced study in specific areas of philosophy or religion. Prerequisites: 3.0 GPA, junior standing, completion of any PH course, and permission of instructor and department chair.

History Courses

HI 102
Western Civilization and Culture
4 credits

Studies the rise of civilization from its beginnings in the Neolithic Revolution through the classical empires, the Middle Ages, the Renaissance, and the hegemony of European and American civilization throughout the world. Explores in greater detail the influence of Judaism and Christianity in this process. Fulfills the Historical Perspective. (Semester varies)

HI 200
Contemporary World History
4 credits

Integrates the political, social, intellectual, literary, and artistic aspects of the 20th-century landscape in examining such major themes as nationalism and the disintegration of empires; war and revolution; anti-colonial movements in Asia, Africa, and Latin America; and the efforts to construct a new world order. Fulfills the Historical Perspective. (Semester varies)

HI 201
Non-Western World History
4 credits

Examines history in a variety of non-Western contexts. The content varies based upon the non-Western context selected for the semester. Focuses on historical events and the impact of these events for civilization in Asian, African, or Middle Eastern contexts. Fulfills the Historical Perspective and the Global Diversity requirement. (Semester varies)

HI 203
Social Movements in the U.S.
4 credits

Examines political movements of industrial and agricultural workers, the unemployed, and the poor to gain power and economic rights since the Great Depression. Chronicles movements that shaped the policies of the New Deal and the Great Society, and analyzes the ways in which these movements fostered a conservative response late in the century. Explores history in the context of the ideals of democratic liberalism, the emerging power of corporate capitalism, and the modern conservative political coalition. Students study historical texts and a variety of cultural sources (literature, films, photographs, songs, and museum exhibitions). Fulfills the Historical Perspective and the U.S. Diversity requirement. (Semester varies)

HI 204
Islam in the World
4 credits

Pursues an interdisciplinary study of the origins of Islam and the role of Mohammed, the global expansion of the faith, the theology and thought of the Koran and Moslem traditions, and forms of art and architecture generated by the teachings of the prophet. Explores the impact of the renewal of Islam and its increasing role in the modern world. Fulfills the Historical Perspective and the Global Diversity requirement. (Semester varies)

HI 208
The World Since 1914
4 credits

Explores and develops an understanding of modern history by focusing on an examination of the Russian Revolution, Nazi Germany, Fascist Italy, the origins and events of World War II, the Cold War, and the Vietnam War. Fulfills the Historical Perspective. (Semester varies)

HI 211
African American History
4 credits

Surveys sub-Saharan history of the pre-colonial era, and the history of African Americans from the slave trade through the Civil War to the present. Fulfills the Historical Perspective. (Semester varies)

HI 235
History of the United States
4 credits

Studies the history of the United States from its colonial beginnings to the present, focusing on the Civil War and its consequences. Fulfills the Historical Perspective. (Semester varies)

HI 240
Topics in World History
4 credits

Special offerings explore topics in world history. May be repeated if topics differ. Topics include The World Since 1914 and The History of England.

HI 340
Advanced Topics in World History
4 credits

Special advanced offerings explore topics in world history. May be repeated if topics differ. Topics include Russian and Soviet History, Gender and History, and Environmental History. Prerequisite: junior standing.

HI 498
Directed Study in History
2 or 4 credits

Students conduct individual projects planned in collaboration with the instructor to meet students' specific interests within history. Prerequisites: 3.0 GPA and permission of instructor and department chair.

Interdisciplinary Courses

All 100-level IN courses are restricted to first-year students only.

IN 108
Love and Eroticism in Western Culture
4 credits

Love and eroticism were once the epicenter of philosophy. Yet, since the 19th century, love and eroticism have been secondary to "desire," which suggests more of a structure than an individuated experience. Many theorists repeatedly state that one cannot know desire. Course explores the relationship between this alienating structure and the ego-validating interpersonal encounters we call love so as to rethink the roles that love, desire, and eroticism play in our lived experiences. (Semester varies)

IN 110
Culture, the Arts and Social Change
4 credits

Popular culture and the arts are often regarded as sources of entertainment and escapism. Historically, however, they have also served as important vehicles for raising awareness and promoting social, political and cultural change. This interdisciplinary course will explore how literature, cinema, music, and visual arts have been used in a variety of historical and national contexts to facilitate reflection and social transformation. Fulfills the Global Diversity requirement. (Semester varies)

IN 111
The City
4 credits

Explores the development of the modern city and the impact of urbanization on politics, perception, and spiritual dimension of human life. Examines conceptions of the postmodern city that emerged in the late 20th century and collapse of modernist ideals of architecture and urban life. Primary texts from sociology, urban planning, and architecture are explored. (Semester varies)

IN 112
Communication Revolutions
4 credits

Provides students a broad understanding of critical current issues in media policy. Engaging in political science, economic, and cultural studies literatures, students explore the intensely political, historical foundations of American broadcast media and the Internet. Students probe the current logics of its operation, applying what we have learned to current pressing debates that should concern anyone seeking to be a media maker. Why do some issues get discussed extensively in our media and not others? What are the implications of current debates on the future of our media system and for democracy itself? (Semester varies)

IN 113
Behind the Scenes: Media Makers and Media Making
4 credits

Many courses at Emerson focus on issues of representation and identity in media and the arts. This course turns its attention to media makers: as professionals, as agents of political or social change, as branded digital celebrities. Students explore how the behind-the-scenes culture of media-making affects what is finally presented on screens, billboards, and live on stages. Questions of identity are central as students study how social, political, and economic conditions of production impact stories, characters, art, and culture. (Semester varies)

IN 116
Ways of Knowing: Philosophy in Literature
4 credits

Provides introduction to reading literature by asking how literature can be used to reflect on human experience and generate new and established ways of responding to the world. Interprets philosophical and literary texts, evaluates aesthetic style, reconstructs historical context, and develops skills to respond effectively by writing about literature from a variety of perspectives. (Semester varies)

IN 117
Women Artists in Cultural Contexts
4 credits

How has the cultural construction of gender difference placed women at the margins of artistic practice? To what extent have philosophies of art and aesthetics sustained the paradox by which women are simultaneously doubted as artists and represented as muses? Occupying a position inside and outside the domain of artistic practice, the woman artist compels us to challenge both the meaning of gender and the nature of creativity. By engaging text drawn from feminist theory, literature, philosophy, cultural studies, memoir, and visual media, we will explore how women artists register, protest, and subvert the tension arising from pairing "women" and "artist."
(Semester varies)

IN 123
Visiting Scholar Topics
4 credits

Topics address the expertise of visiting Scholars-in-Residence in the Institute. These topics are offered on a rotating basis. Past topics include: American Popular Culture, Blood Rites, Ethics and Communication, and Shakespearean Exclusion. Topics may differ from year to year.
(Semester varies)

IN 125
Topics in Gender Studies
4 credits

Examines the intersection of gender and other areas of study, including literature, politics, sociology, economics, among others. Gender identity and gender representation are central to classroom discussions. Examines history, science, culture, and society from multiple gendered perspectives. The course allows students to clarify the transformative power of gender in their lives. Topics may differ from year to year.
(Semester varies)

IN 126
Literature of Extreme Situations
4 credits

How are human identities shaped, transformed, distorted, and annihilated, or transformed by extreme personal and social experiences? How and why do people make meaning of such experiences through the creation of art, film, and literature?

Reading/viewings include tales of obsession, addiction, and adventure, as told through memoir and fiction. Historic and journalistic accounts of genocide, natural disasters, cults, and other mass experiences are also explored. Primary thematic emphasis is on the integrity of the individual and the continuity of the community. Perspectives from the disciplines of psychology, sociology, and philosophy provide the conceptual framework for discussion. (Semester varies)

IN 127
The Politics of the Past: History, Memory, and the Arts
4 credits

Moving from the micro-history of the family to the global history of war, this course examines multiple ways societies remember the past. While public memorials and monuments may tell national stories about Civil War battles, the trauma of the Holocaust, or Vietnam, students also study how personal memoirs, graphic novels, or poetry create counter-memories. Students approach these and other questions using the rich historical resources of Boston, looking for material history. Explores emergent new technologies of memory, asking how they may shape a future archive. Students produce their own creative historical projects at the end of the course. (Semester varies)

IN 130
Exoticism in Literature and Art
4 credits

Explores the history of exoticism, the "charm of the unfamiliar" in literature and art, the specific relationship between the artist or author, the subject, and the intended audience that creates the essence of the "Other" and the fascination with the foreign. Explores colonial fascination with the exotic—foreign landscapes, customs, cultures—in 18th- and 19th-century fiction, nonfiction, painting; contemporary representations of exoticism, including photography and auto exoticism. Students discuss film, television, pornography, and performance art through interdisciplinary written and visual media (literature, painting, photography, advertising). (Semester varies)

IN 135
Ways of Seeing
4 credits

Investigates how we see and how to look. The aim of the course is to provide an interdisciplinary platform for exploring and examining visual language and visual culture. Explores the techniques used by the artist/producer to communicate meaning through visual means and the way images are received by the spectator in various cultural contexts. Focuses on how we apprehend and process visual information from our interior and exterior experience, from images as they appear in our dreams and through the lens of memory, to the kinds of images we are confronted with every day, from graffiti to photography, fine art to advertising. Students are encouraged to think critically about what makes up their visual world through mindful looking, reading, writing, and creative projects. (Semester varies)

IN 138
Staging American Women: The Culture of Burlesque
4 credits

Investigates and traces roles and images of women in vaudeville and burlesque of the late 19th and early 20th centuries and their offshoots. Analyzes cultural contexts, performance contents, ideas about gender performed in burlesque genre, and the powerful role they played in shaping dominant ideologies. Parodies, gender roles and relationships, and the highly controlled social and cultural power of the female form and demeanor forecasted a range of interwoven performative and visual arts designed to elaborate, explore, and exploit American ideologies of sex and gender.

Discussions include Ziegfeld girls, pin-up art of Alberto Vargas, and early sexploitation films of Sonney and Freidman. (Semester varies)

IN 146
Making Monsters
4 credits

From origins of Western literature to contemporary blockbuster films, the monster has been a cross-genre mainstay of storytelling. Monsters represent culturally specific fears in forms from prehistoric beasts running rampant in the modern world to the terrifying results of scientific experiments gone wrong. Through a broad sampling of fiction, poetry, academic writing in anthropology, history, cultural studies, and narrative and ethnographic films, students develop the understanding that monsters do not emerge from thin air, but are manifestations of racial, sexual, and scientific anxieties. Discusses cultural and historical roots of monsters from Beowulf to Frankenstein. (Semester varies)

IN 150
Creativity in Context
4 credits

Why do people create? Literature, film, art, and psychology provide the conceptual framework for solving the mystery of the creative impulse. What are the hallmarks of the creative personality? Is there a causal relationship between mental illness and artistry? How does the larger community of artists—muses, collaborators, and competitors—inspire an individual creator? Must artists be motivated by a sense of duty to society? Orwell's *Why I Write*, Hemingway's *A Movable Feast*, Plath's journals, and interviews with artists from the Beatles to Joan Didion to Francis Ford Coppola further illuminate the inspirations, motives, and processes of great artists. (Semester varies)

IN 152
Cultural Constructions of Identity
4 credits

Explores the complex relations among different modalities of identity, focusing on race, ethnicity, gender, sexuality, religion, and nationality. Many individual groups assert their identities without articulating convincing arguments. Indeed, it is often assumed that such individuals need not defend their rights; that one's own identity is a private matter that does not tolerate any intrusion. Bases of belief systems are examined through a variety of interdisciplinary texts that span the fields of literature, cinema, history, sociology, philosophy, and popular culture. Fulfills the U.S. Diversity requirement. (Semester varies)

IN 154
Power and Privilege
4 credits

What forms does privilege take, and what is its relation to power and oppression? How can we identify the ways that we may benefit from privilege? What responsibility do people in positions of privilege bear with regard to the benefits they enjoy? Why might people in positions of privilege want to work against it, and what can they do? This course provides students with the tools and resources to identify and address questions of privilege and power as they arise in relation to social categories such as race, class, gender, sexuality, and physical ability. (Semester varies)

IN 155
Post-racial America?
4 credits

With so much talk about post-racial society in the United States, re-thinking conceptions of race and ethnicity has never been more important. This course examines the sociocultural construction of "race" and the historical legacy of institutional racism in the United States. It introduces students to contemporary debates about racial identities in popular culture and the media. Students discuss the complex meanings of "whiteness" and explore the critical concepts of "white privilege" and "colorblind racism." Finally, the course provides an in-depth analysis of the prison industrial complex and its impact on African Americans as well as investigates the politics of immigration on Latinos. (Semester varies)

Upper-Level Courses in Interdisciplinary Studies

The prerequisite for all 200-level courses is sophomore standing. The prerequisite for all 300- and 400-level courses is junior standing.

IN 200
Introduction to Women's, Gender, and Sexuality Studies
4 credits

Introduces the interdisciplinary field of women's and gender studies. Topics include "common differences" uniting and dividing women and men; how womanhood has been represented in myth, literature, and media; how gender inequalities have been both explained and critiqued; how gender acquires meaning when connected to race, class, ethnicity, and sexuality; and how to address feminism's historical role in promoting gender studies. Explores central paradox of contemporary thinking: the necessity to make gender both matter and not matter. (Semester varies)

IN 203
Post-Colonial Cultures
4 credits

Investigates the historical, socioeconomic, and ideological contexts within which 20th-century post-colonial cultures have been produced and are negotiated. Providing geographical coverage and theoretical frameworks, it examines cultural production from formerly colonized nations. Analyzes primary material and critical contexts within which these materials can be read and understood. Fulfills the Global Diversity requirement. (Semester varies)

IN 206
Introduction to Digital Media and Culture
4 credits

Digital Media and Culture is designed to help students develop an informed and critical understanding of how interactive media shape and influence society and communication. Students develop a critical understanding of ideas around participatory technologies, collaborative media, social networks, mobile platforms, and digital culture. The course looks at the evolution of communication and media industries in the interactive age and explores how the future of digital culture will influence daily civic life, national agendas, and global ideas. (Semester varies)

IN 207
Emotions in Everyday Life
4 credits

Looks at the pretty and not-so-pretty emotions we experience in everyday life. Sudden gratitude for the stranger who holds a door, rage at the car that cuts us off on the freeway, envy for the friend who gets the promotion, love for a spouse on a birthday, disgust for the sandwich at the next table—all tell stories about modern society and its contradictions, as well as the complex individuals who inhabit it. Combining readings in sociology, history, philosophy, and psychology as well as literature, poetry, and film, the course takes in an emotional spectrum that includes hate, sadness, spite, anxiety, shame, pride, happiness, and humor. (Semester varies)

IN 208
Rainbow Nation? Race, Class, and Culture in South Africa
4 credits

With the end of apartheid and the inauguration of Nelson Mandela as president, South Africa became known as a "rainbow nation." While this "new" South Africa became a symbol of hope for the possibilities of racial reconciliation around the world, more than fifteen years after the first multiracial election inequality remains a stark reality. This course examines the intersection of economic, political, social, and cultural forces shaping contemporary South African society. Through engagement of a variety of texts (including literature, memoir, and film), students explore topics such as apartheid and Afrikaner cultural identity; black intellectual, cultural, and political resistance movements; the Truth and Reconciliation Commission; and hope and disillusionment in postapartheid South Africa. Fulfills the Global Diversity requirement. (Semester varies)

IN 210
Topics in Global Studies
4 credits

Providing geographical and historical coverage as well as theoretical frameworks, these interdisciplinary courses examine contemporary issues in post-colonial and global studies through local, national, and regional contexts. Courses focus on such issues as globalization, cultural production, politics and power, multiculturalism and identity, and migration and immigration. Past topics include: Race, Class, and Culture in South Africa; and Borders in Contemporary Latin America. May be repeated for credit if topics differ. Fulfills the Global Diversity requirement. (Semester varies)

IN 211
Africana Thought and Practice
4 credits

Although often omitted from mainstream histories, black writers, thinkers, artists, and activists in Africa and the Americas have made significant contributions toward combating racism, colonialism, and other forms of oppression. This interdisciplinary course introduces students to the intellectual, political, and cultural contributions of figures such as W.E.B. Du Bois, Angela Davis, Frantz Fanon, and Steven Biko. Through engagement of a variety of texts (including literature, memoir, and film), students explore topics such as Pan-Africanism, black feminism, anti-colonial movements, and the politics of representation. Fulfills the U.S. Diversity requirement. (Semester varies)

IN 212
Topics in Interdisciplinary Studies
4 credits

Rotating topics explore interdisciplinary fields such as cultural studies, women's and gender studies, and urban studies/civic engagement. May be repeated for credit if topics differ. (Semester varies)

IN 213
Introduction to Global Studies
4 credits

Many of today's most pressing problems are embedded in globalization's web and demand interdisciplinary tools to solve them. Political, historical, economic, and cultural context for issues such as globalization, development, and human rights allow for understanding not just the problems themselves, but their origins and the reasons why such problems have become entrenched. Through case studies that connect theory to past and current events at local, national, and regional levels, this course empowers students to take on global issues in their own lives. Fulfills the Global Diversity requirement. (Semester varies)

IN 216
Topics in Digital Media and Culture
4 credits

Rotating topics examine one or more of the following: questions of digital citizenship, the networked public sphere, online communities, the history and aesthetics of new media, and how emerging media and technologies inform and reinvent social processes. May be repeated for credit if topics differ. (Semester varies)

IN 223
Blacks, Whites, and Blues
4 credits

Looks at U.S. social history, race relations, and blues culture as a reflection of social change. Explores historical and literary materials relevant to African American social and economic development and white American cultural and oral-expressive nature of African American culture, relationship to social experience, and influence on mainstream American culture. Topics include American social/musical culture, the plantation South, migration, urban adaptation, experience of women, New Deal and 1960s counterculture politics, and influence of blues culture internationally. Fulfills the U.S. Diversity requirement. (Semester varies)

IN 224
Souls for Sale: The Sales Effort, from Snake Oil to Dividual Selves
4 credits

Advertising represents but one component of the overall "sales effort"—a diminishing one. This course challenges students' perceptions of the sales effort and advertising itself as a cultural, economic, and material practice—as well as a social choice in "subsidizing" media, even as the advertising "subsidy" is borne by consumers of the very products advertised. Students explore its historical roots and classic debates, key moments of controversy and activism, present industry structure, emergent modes of tracking, and current policy developments.

IN 230
Evolution of Queer Identity: History, Literature, and Theory
4 credits

Provides an introduction to the evolution of queer (gay, lesbian, bisexual, transgender) identity and culture through historical and theoretical readings, literature, films, and audio/visual media. Explores the relationship between these fields and how they intertwine around complex questions of queer identity and cultural representation. Is homosexuality primarily a social construct, or is it something more innate? The course also considers the role of the arts in the queer liberation movement worldwide. (Semester varies)

IN 234
Topics in Environmental Studies
4 credits

Special offerings exploring environmental issues from the perspectives of the social sciences and humanities, including policy, economics, history, ethics, media, literature, and the arts. May be repeated for credit if topics differ. (Semester varies)

IN 235
The Arab Uprisings: A Social History of the Modern Middle East and North Africa
4 credits

What are the origins of the spectacular Arab uprisings that millions of Americans followed closely, and which led to the toppling of authoritarian regimes in several countries? Are we witnessing real revolutions or simple regime change? What are the implications of these revolts on the Western world, U.S. foreign policy, and representative liberal democracy? This course explores the modern history of the Arab world to investigate the origins and significance of the recent uprisings. It examines the interplay of

culture, political economy, and history to help us contextualize the ongoing Arab revolts. Drawing on interdisciplinary fields, it engages with debates and controversies about the changing contours of the Middle East and North Africa in a world fraught with an economic crisis.
(Semester varies)

IN 236
Global Revolts and the Crisis of Neoliberalism
4 credits

In the past few years, the world witnessed the emergence of global movements and revolts of unprecedented scale as a response to the deep socio-political and economic crisis. In 2011, anti-systemic movements intensified and spread to many locations around the globe. Their scale and reach is comparable to the protests of 1968 when workers, civil rights and feminist activists, as well as students, took over factories, universities and public squares to challenge the status quo. This course will explore the cultural, socio-economic, and political factors that led to the new protests and their relationship with the previous waves of mobilization and contestation. Fulfills the Global Diversity requirement. (Semester varies)

IN 303
Poetry and Song
4 credits

Integrates two of the most often combined areas of expression: words and music. Brings together perspectives of poetry and musical composition to introduce ways in which these two disciplines combine in theory, history, and practice of classroom exercises. Ends with a concert or "musical evening" presentation of songs written by students. Open to anyone who writes, or aspires to write, songs and/or poetry. (Semester varies)

IN 304
Encountering Africa on Page and Screen
4 credits

African literature and cinema are socially engaged art forms that are at once creative, intellectual and political. This interdisciplinary approach to literature and cinema emphasizes historical context and aesthetic modes while examining how African writers and filmmakers construct and explore African identities. Themes include the African oral tradition, apartheid and resistance, truth and reconciliation, colonialism, the challenges of independence, and the dynamics of race, class and gender. Fulfills the Global Diversity requirement.
(Semester varies)

IN 307
Gender, Sexuality, and the Middle East
4 credits

Introduces students to some of the important theoretical and political debates about gender and sexuality in the Middle East by discussing important questions such as: Is the veil a sign of women oppression in the Arab world? Have women disappeared from public sphere? Do Muslim women need saving? Is the social construction of masculinity in the Arab world atypical? Are there active and vibrant grassroots feminist movements in the region? Why does the oppression of Arab women occupy such a unique position in the Western imaginary? Do queer politics and movements in the Middle East share any commonalities with their Western counterparts? This course explores the politics of gender in the Middle East by examining the stories of everyday lives of women and men. While the focus of the course is on the Middle East, discussions will also focus on Western views and representations of Muslim and Arab women. (Semester varies)

IN 310
Gender, Sexuality, and the American Music Industry
4 credits

Explores critical issues related to the construction, representation, and reception of gender and sexuality ideas and themes distributed via music industry outlets and mechanisms. Focuses on music industry narratives, productions, and performances, and on the artists who carry and/or reinforce these messages and meanings in popular culture. The course also addresses the industry dynamics that inform current industry practice from a variety of disciplinary perspectives, illuminating their points of intersection. (Semester varies)

IN 313
Highbrow Meets Lowbrow: James and Faulkner on Stage and Screen
4 credits

The fiction of Henry James and William Faulkner, viewed through the lens of interdisciplinary theories of narrative and cultural capital, reveals how popular performance media are reflected in and shape the work of these literary giants. James and Faulkner are "highbrow" canonical authors in the high art tradition, who also worked in "lowbrow" popular performance genres: James as a playwright and Faulkner as a screenwriter. The fiction of both writers has often been adapted for stage, film, and television. (Semester varies)

IN 315
Topics in Psychoanalysis as Cultural Criticism
4 credits

Rotating topics explore contemporary concepts in psychoanalysis and their interdisciplinary applications to creative processes and products in a variety of fields in communication and the arts. Topics include: Dreaming: The Self and the Play of Imagination; The Couch and the Silver Screen: Psychoanalytic Perspectives on Cinema; Psychoanalysis and Children's Literature; and Memoir, Autobiographical Fiction, and the Psychodynamics of Self-Inquiry. May be repeated for credit if topics differ. (Semester varies)

IN 319
Feminist Cultural Theory
4 credits

Considers feminist theoretical engagements with culture. Addresses issues that have become central to feminist theorizing, including "the body," "identity and difference," "technoscience," and "the gaze." Through close readings of key texts paired with uses in further theoretical work of these texts, students become familiar with feminist cultural theoretical work, learning how to read and understand it, as well as how to make use of its interdisciplinary and diverse offerings. The reading, discussion, and writing practices incorporated into the course provide students with a feminist theoretical "toolkit" for engaging with different aspects of culture—from popular culture to technoscience to everyday life. Prerequisite: IN 154, IN 200, or SO 206. (Semester varies)

IN 321
Asian/Pacific Rim Film and Literature
4 credits

Once upon a time, the East conjured images of snake charmers and kung-fu masters. The South Pacific summoned images of endless sun-drenched beaches. These days, Asia and the Pacific Rim also evoke images of IT help, Mumbai Terror attacks, an unstable nuclear arsenal in Pakistan, and the ruined Japanese economy. This course addresses literary and filmic texts that provide new ways of thinking about how transnationalism and cosmopolitanism constitute these spheres. Students consider the possibilities for identities that are transgressive across national, sexual, gendered, ethnic, and racial lines and what this might mean in our globalized and interconnected world. Fulfills the Global Diversity requirement. (Semester varies)

IN 322
Food and Globalization
4 credits

Globalization is a universal topic of discussion in contemporary politico-economic issues, but it is often one of the most misunderstood terms in debate on an almost daily basis. Students question what globalization means—a more prosperous lifestyle and the spread of Western commodities, culture, and values or "cultural imperialism"—through a discussion of foods, identity, society, and migration. How does the food we eat shape our understandings of the global and the local? What is politico-economic solvency in such a globalizing world? Fulfills the Global Diversity requirement. (Semester varies)

IN 323
Global Cities
4 credits

Globalization trends have increasingly influenced the way cities operate. The dispersal of production, expansion of cross-border networks, and extension of telematics integration combine with the concentration of political, economic, and cultural power within places designated "global cities." Recent economic "shocks" to these central nodes of trade, finance, and worldwide government reverberate in the actual experiences of individuals and social groups whose everyday lives are connected to these "global cities." Taking lived experiences, subjugated voices, and spaces of resistance as focal points, this course aims to examine these particular cultural and political productions of "global cities." Fulfills the Global Diversity requirement. (Semester varies)

IN 324
Documenting Visual Culture
4 credits

Examines art, performance, films, and television produced by minority and underrepresented peoples from local and international contexts through the lens of anthropological and social theory to see how these acts of visual communication are also sites of cultural and social reproduction. Students are also encouraged to take ethnographic methodology, specifically participant observation and field writing, and incorporate it into their research practices and artistic production in their major. (Semester varies)

IN 325
Space, Race and Power
4 credits

Explores the intersection between race and space in a global context. By examining case studies from different locations, namely France, the United States, South Africa, and other geographic regions, students explore the complex and multidimensional relationship between space, race, and power. Students analyze the mundane acts of resistance that disturb and sometimes undermine the racial matrix and shift the balance of power. Fulfills the Global Diversity requirement. (Semester varies)

IN 326
The Dammed Shawsheen: Blending Ecology and Economics in the Real World
4 credits

Examines how to integrate ecological and economic perspectives to inform public decision-making related to natural resource management. Focuses on a proposed dam removal project on the Shawsheen River in northeastern Massachusetts. Students study the project background in the context of the history of New England, visit the current dams, and hear from different stakeholders.

The course concludes with student mastery of a cost-benefit analysis that assesses the project from ecological, social-welfare, economic, and historical perspectives. Prerequisite: SC 220–226, SC 292, SC 320, SC 392, or EC 203.(Semester varies)

IN 333
Power and Public Spheres
4 credits

"Civic media" implies all manner of what has been called participatory politics: spanning digital and non-digital technologies, it gestures at the myriad ways to connect, to discuss issues of importance (or not), to reconstruct culture itself. This course explores in-depth the terms "democracy," "engagement," and "citizenship" as well as the various theoretical understandings of media's role in each. Efforts to shape culture and politics, from citizen journalism to hackers to smart cities and beyond, are explored. Students develop a critical eye to evaluate such initiatives as well as gain a foundation for designing their own.

IN 334
Code: Culture and Practice
4 credits

This course is designed to teach basic programming skills in the context of critical and cultural media studies. The course requires no prior programming experience, but simply a willingness to explore code at a more technical level with the aim of using computation as an expressive, analytical, critical, and visualizing medium. Students are introduced to the culture of collaboration and sharing cultivated through the open source movement and how the technical infrastructure of the web has serious implications for contemporary culture and politics.

IN 335
500 Years of Globalization
4 credits

The phenomenon commonly known as globalization has shaped the modern history of the planet and our individual biographies, as well as the institutions that populate our societies. This course investigates the long history of globalization by exploring the flow of goods, ideas, and people in different regions. It starts by briefly exploring the early origins of globalization and analyzing its gradual development into a complex and multifaceted process. Students analyze the transformations occurring in the social, urban, political, and cultural paradigms and their implications on everyday lives in different societies. Drawing on interdisciplinary fields, the course introduces students to critical globalization studies, political economy, world system analysis, global histories, social movements, and post-colonial studies.

IN 336
It's Not Paranoia If They're Really After You
4 credits

Aided by disclosures from Edward Snowden, intense debates about online security, privacy, journalistic practices, and governmental and commercial intrusion into our lives continue to rage. This course explores the issue of present-day surveillance practices, connecting them to political economies surrounding the technical infrastructure of the Internet. Topics include encryption and security, new activist formations, emerging concerns for media makers, neoliberalism, and implications for both governance and governmentality. Intersections with economic, cultural, and policy structures are explored.

IN 370
Advanced Topics in Global Studies
4 credits

Examines causes and consequences of globalization viewed from interdisciplinary perspective. Assesses the impact of globalization on economic, political, social, cultural, and natural environments of nations, regions, and the world. Students look at the Impact and uses of technology and media on cultural production, cultural diversity, and "multiculturalism" and disparities in power and control among nations and peoples. Regional and cultural differences in human responses to globalization are also analyzed. Past topics include: Women and Global Studies, Global Cities, and Western Perceptions of Africa and Africans. Fulfills the Global Diversity requirement. (Semester varies)

IN 374
Topics in Interdisciplinary Studies
4 credits

Rotating topics explore interdisciplinary fields such as European studies, women's and gender studies, and urban studies/civic engagement. May be repeated for credit if topics differ. (Semester varies)

IN 402
Living Art in Real Space: Multidisciplinary Art and the Collaborative Process
4 credits

Examines the development and language of multidisciplinary art from the early 20th century to the present day, with reference to specific artists, trends, and movements. Lectures, slide and video presentations, museum visits, student research, reading, writing, and in-depth experiential processes address how different artistic disciplines inform one another and come together in visual art performance and installations. Culminates in final presentations of multidisciplinary work by student groups documenting and mapping the sources, methods, and process of their collaborations. (Semester varies)

IN 403
The Shock of the Old: Representations and Renaissance Culture
4 credits

Themes of identity and difference, meaning and paradox, and accommodation and strife are traced through Renaissance drama, poetry, painting, music, other visual media, and the speculative essay. Explores "period" attempts within these media to formulate vocabularies of representation and affect. Relates one's own interpretive practices and assumptions to the thematics of Renaissance representation through written and oral exercises and examination of modern critical and artistic representations and (re)interpretations of Renaissance texts. (Semester varies)

IN 406
Queer Dreams: Politics, Culture, and Difference
4 credits

Who or what is queer? How is the term being used to identify ways of living, political goals, social practices, and cultural productions? Is queer a new identity, or does it question the terms of identity itself? How do questions of difference—of race, class, gender, sexuality, embodiment, and geo-cultural location—shift or inflect the meaning of this term, and the ways it is mobilized politically and culturally? Just as the term "queer" has been reclaimed from its negative usage, it has also been taken up and revised in a variety of ways that both extend and transform its meanings. Taking up of theory as a way of dreaming, this course focuses on theoretical work in queer studies, offering students the opportunity to explore new possibilities for thinking and living "queer." Prerequisite: IN 154, IN 200, IN 230, or SO 206. (Semester varies)

IN 410
Digital Media and Culture Lab
4 credits

How have emergent media technologies affected politics, citizenship, the economy, and governance—and vice versa? Students examine evolving relationships between digital media and culture holistically from theoretical, practical, and evaluative standpoints. Students work with faculty to craft research and applied projects in contexts ranging from the local to the global, applying interdisciplinary perspectives from visual arts, journalism, communication studies, political economy, and cultural studies. Areas of exploration include neoliberalism, access, identity, serious gaming, social change, political engagement, and social justice. (Semester varies)

IN 411
Civic Media in Action
4 credits

Civic media are media wherein intentionality of their use or production is to generate social change or "public good," typically originating in the intersection of community and storytelling. In this course, students work in teams to create civic media projects grounded in real-world needs and guided by community partners. The course covers participatory design theories and methods for including communities in iterative stages of project ideation, design, implementation and evaluation. Teams may produce a variety of media forms (e.g., game, website, video, artwork, campaign, mobile app). (Semester varies)

IN 420
Topics in Key Contemporary Thinkers
4 credits

Focuses on a contemporary thinker (the thinker in focus will rotate each semester) chosen for his or her significance in contributing to theory, promoting new interdisciplinary perspectives, and/or deepening our understanding of key contemporary issues. May be repeated for credit if topics differ. (Semester varies)

IN 421
Key Contemporary Thinkers: Fanon
4 credits

Fifty years after the publication of The Wretched of the Earth and the death of its author, Frantz Fanon remains one of the most influential decolonial thinkers of the 20th century. Over the past 25 years, Fanon has become a canonical thinker in a number of academic fields including post-colonial studies and critical race theory and his ideas continue to animate some of the most compelling theoretical innovation in Africana studies more generally. And yet, at the same time he continues to be a source of ideas for grassroots social movements. Rather than providing intellectual contextualization (which itself could be a course on Hegel, Marx, Sartre, Freud, Lacan, and others) the course gives students an opportunity to engage with Fanon's key writings as well as some of the important critical literature developed in response to his work. The major work in the course consists of close readings of Fanon's writings and critical discussions of recent work premised upon his thought with the goal of thinking about how Fanon could possibly speak to our own intellectual, political, and creative practices. (Semester varies)

IN 422
Key Contemporary Thinkers: Marx
4 credits

This course is about Marx's theory through the writings by Karl Marx. Since the goal of this class is to introduce students to Marx's thought, not Marxism or Marxists, the class is driven by close readings and discussions of Marx's texts. Engaging key concepts of Marx's thought, such as alienation, ideology, class struggle, and capital, students read Marx's key texts from the *Economic and Philosophic Manuscripts* to *Capital* and the

Critique of the Gotha Program. Focus is on the conceptual rather than historical. The core of the class is Marx's critique of capitalism and the goal of the class is to introduce students to Marx's concepts. (Semester varies)

IN 423
Key Contemporary Thinkers: Du Bois
4 credits

Explores the intellectual, cultural, and political contributions of W.E.B. Du Bois, as examined through a broad selection of his writings, drawn both from his greater-known works of political thought, sociology, and critical race theory and also from his lesser-known works of literature, which encompassed the genres of fiction, nonfiction (essay and memoir), and drama. Beginning with his early life and work, students trace his development as a thinker and writer through the Niagara and New Negro Movements, the Harlem Renaissance, and the post-WWII contexts of American and Black Atlantic political and intellectual histories. Special attention is paid to the role played by literary production and criticism in the larger interdisciplinary projects of promoting equality for African Americans (and indeed, for all people of African descent) and critiquing American democracy. How might art—especially literature—best serve the demands of social and ethical praxis? Why did Du Bois turn, again and again, to imaginative discourse, even as he continued to work as a civic leader and political thinker? Fulfills the U.S. Diversity requirement. (Semester varies)

IN 498
Directed Study
4 credits

Individual projects in areas of interdisciplinary study are planned in collaboration with full-time faculty members to meet students' interests not satisfied by existing courses. Students must submit a proposal for study with learning objectives, methods of evaluation, and a bibliography before a directed study is approved. All proposals must be approved in the semester prior to when students plan to complete the directed study. Proposal cannot substitute for a course in the catalogue. Prerequisites: 3.0 GPA and permission of full-time faculty member and dean of liberal arts.

Mathematics Courses

All of the following Mathematics courses fulfill the Quantitative Reasoning Foundation Perspective.

MT 102
Introduction to Quantitative Reasoning
4 credits

Covers various topics that encourage students to develop interpretation analysis and evaluation skills from a quantitative perspective. A stronger emphasis is placed on reasoning than on computation. Primary topics include set theory (studying collections of objects) and logic (simple and compound statements, conditionals, symbolic language, and truth tables). Additional topics may be chosen from the areas of elementary discrete mathematics, number theory, and graph theory. (Semester varies)

MT 105
Mathematics of Media, Music, and Art
4 credits

Examines the mathematical elements and relationships present in all forms of media, music, and art. Emphasizes the use of mathematical calculations to analyze the frequency of components of sound and music and to evaluate perspective and proportion in story and art. Additional topics include the math of electrical relationships in media systems, basic acoustic calculations, fractals, and the math of harmony and tuning. Global examples of art and music for illustration and analysis are emphasized throughout the course.

MT 106
Business Mathematics
4 credits
Applies mathematics to daily business experience and develops an intuitive and quantitative sense of business through a variety of topics. Theory of simple and compound interest, present/future values, and elementary annuities is emphasized. (Semester varies)

MT 207
Statistics
4 credits
Prepares students to use, understand, and evaluate basic statistical techniques. Introduces the most common topics and procedures in descriptive and inferential data analysis, such as measures of central tendency and variability, shapes of distributions, correlation and simple linear regression, sampling distributions, hypothesis testing, effect size, statistical power, t-tests, and chi-square.

Political Science Courses

PL 220
International Politics
4 credits
Explores the nature, techniques, and problems of interaction among states. Understand the development of the modern state system, the evolution of alliances and collective security, and the role of law, morality, and international organizations. Analyzes in depth the history of America's involvement in the international relations of the 20th century. Fulfills the Historical Perspective. (Semester varies)

PL 222
Human Rights
4 credits
Presents human rights issues in an international context, exploring major tensions such as how universal or culturally relative rights should be. From the philosophy of "the right to have rights" to contemporary policy dilemmas on immigration and ethnic minority rights, this class unpacks rights assumptions and assesses "real world" solutions. What are human rights? Who deserves them? How are they protected? What obligation do states and citizens have to ensure rights are not violated? Students review Latin American, U.S., and African case studies to explore the pressing human rights issues of our time. Fulfills the Historical Perspective and the Global Diversity requirement. (Semester varies)

PL 225
U.S. Government and Politics
4 credits
Develops knowledge and understanding about the American political system including national, state, and local government. Examines constitutional foundations, citizenship, civil liberties, public opinion, political parties, the electoral system, and the legislative process as well as the judicial history of these issues. Fulfills the Historical Perspective. (Semester varies)

PL 230
The United States and Latin America
4 credits
Examines the state system, the evolution of alliances and security, and the role of law, colonialism, and international organizations in relations between the United States and Latin American States. The course follows three themes: the use of power between countries, human rights challenges, and the ideology and regime of democracy. Themes are historically contextualized and illustrated with contemporary dilemmas

of U.S.–Latin American relations, including immigration, the war on drugs, racial and ethnic categorization, and free versus fair trade. Case studies include Mexico, El Salvador, Nicaragua, Argentina, Chile, and Brazil, among others. Fulfills the Historical Perspective and the Global Diversity requirement. (Semester varies)

PL 240
Communication, Politics, and Law
4 credits

Develops an interdisciplinary understanding of the political–legal communication field with emphasis on the U.S. Constitution and the legal system as well as constructing and communicating political-legal arguments. Fulfills the Historical Perspective. (Semester varies)

PL 322
Truth, Justice, and Reconciliation
4 credits

Investigates themes of post-conflict memory, truth commissions, transitional justice, human rights, political "amnesia," and the role of post-conflict education. Theoretical discussions are illustrated with case studies from El Salvador, Sierra Leone, Cambodia, Chile, Rwanda, and South Africa, among others. The class engages questions such as: what happens after violent conflict, and who is held accountable? Who remembers and who forgets the violence, and how do individuals, communities, and states go about rebuilding the social, political, and legal fabric in post-conflict contexts? Prerequisite: junior standing. Fulfills the Historical Perspective and the Global Diversity requirement. (Semester varies)

PL 328
Political Thought
4 credits

Analyzes the evolution of political theory from early Greece to the present. Studies the formation of the Western political tradition and the relationship of political theory to the development of absolutism, constitutional monarchy, liberal democracy, and socialism. Looks at the issues of idealism and realism in political thought, individual rights versus the needs of the collective, and the relation of these considerations to the emergence of totalitarian political ideologies. Prerequisite: junior standing. Fulfills the Ethics and Values Perspective. (Semester varies)

PL 332
Civil Rights
4 credits

Reviews and develops an understanding of the U.S. Constitution, congressional legislation, and Supreme Court cases affecting and controlling minority rights from 1776 to the present. Prerequisite: junior standing. Fulfills the Historical Perspective and the U.S. Diversity requirement. (Semester varies)

PL 333
The First Amendment
4 credits

Engages in in-depth study of the U.S. Constitution and federal laws as they relate to communication. Develops an understanding of the First Amendment, the Federal Communication Commission, and political speech. Prerequisite: junior standing. Fulfills the Historical Perspective. (Semester varies)

PL 498
Directed Study in Political Science
2 or 4 credits

Students conduct individual projects planned in collaboration with the instructor to meet students' specific interests within political science. Prerequisites: 3.0 GPA and permission of instructor and department chair.

Psychology Courses

All of the following 100– and 200–level Psychology courses fulfill the Social and Psychological Perspective.

PS 101
Introductory Psychology
4 credits
Presents topics across the range of sub-disciplines that make up the field, including the history of psychology, research methods, attention and consciousness, learning, memory, language, motivation, emotion, social perception and interaction, child and adult development, and mental illness. Students engage in discussions, presentations, and demonstrations centered on key ideas in the field.

PS 200
Social Psychology
4 credits
Introduces the discipline of social psychology. Examines how the behavior of individuals is influenced by their social environment. Topics include impression formation, persuasion, conformity, interpersonal attraction, helping behavior, aggression, and prejudice.
(Semester varies)

PS 201
Abnormal Psychology
4 credits
Provides an introduction to the nature, etiology, and classification of abnormal behaviors and therapeutic methods used to treat them. An explanation of the relation between mental disorder and the social and cultural setting is also provided. (Semester varies)

PS 202
Developmental Psychology
4 credits
Explores the stage/age-related physical, cognitive, and psychosocial development of individuals. Topics include physical maturation and sensory-motor development; thinking, reasoning, and language processes; personality growth; social cognition; and interpersonal interaction. Attention is also given to the discussion of contemporary issues in developmental psychology.
(Semester varies)

PS 203
Cognitive Psychology
4 credits
Studies the mental mechanisms and processes involved with perception, learning, memory, and thinking. Topics may include perception, attention, memory, language, problem solving, decision-making, mental representation and knowledge, reasoning, creativity, and intelligence. Highlights the close relationship between modern cognitive psychology and cognitive neuroscience that ties cognitive processes to brain systems.
(Semester varies)

PS 210
Topics in Psychology
4 credits
Special offerings in psychology focus on important questions in contemporary psychology. Each course uses theory and methods within major psychological perspectives such as cognitive, biological, evolutionary, developmental, social, and clinical psychology to demonstrate how psychology addresses and responds to concerns of individuals and groups in real-world contexts. May be repeated for credit if topics differ. (Semester varies)

PS 301
Personal Growth and Adjustment
4 credits

Reviews the recent shift in psychology from the classic disease or medical-model perspective to a "strengths-based" model emphasizing well-being and adjustment. Examines this theoretical development, but also explores the proposed conditions that enhance well-being, support resilience, and allow individuals and communities to thrive. Topics include intention and mindfulness, self-efficacy, self-regulation, creativity and flow, and attachment and love. Prerequisites: completion of one Psychology course and junior standing. (Semester varies)

PS 306
Psychology of Prejudice
4 credits

Explores the psychological causes and consequences of stereotyping, prejudice, and discrimination through an analysis of psychological theory and empirical research. By focusing on the experiences of a wide range of groups, the course examines themes such as group identity and intergroup conflict; the nature of categorization; why stereotypes persist; the personal and societal impact of prejudice; and how prejudice might be overcome. Fulfills the U.S. Diversity requirement. Prerequisites: completion of one Psychology course and junior standing. (Semester varies)

PS 307
Psychology of Relationships
4 credits

The psychology of relationships is the scientific study of how we initiate, develop, and maintain close relationships, including friendships and romantic relationships. Relationship researchers take an empirical approach to studying personal and social relationships, which involves carefully observing social phenomena, collecting and analyzing data, and drawing conclusions based on the nature of those data. Students study a variety of topics in which relationship processes are at work, including what attracts us to a potential friend or romantic partner, why we fall in love, why we feel jealous, and how we respond to relationship conflicts. Prerequisites: At least one previous Psychology course and junior standing. (Semester varies)

PS 380
Advanced Topics in Psychology
4 credits

Upper-level special offerings in psychology focus on important questions in contemporary psychology. Each course uses theory and methods within major psychological perspectives such as cognitive, biological, evolutionary, developmental, social, and clinical psychology to demonstrate how psychology addresses and responds to concerns of individuals and groups in real-world contexts. May be repeated for credit if topics differ. Prerequisites: completion of one Psychology course and junior standing. (Semester varies)

PS 405
Advanced Seminar in Psychology
4 credits

Involves comprehensive study of a sample of topics at the forefront of psychology and cognitive neuroscience. Topics extend across cognitive, developmental, social, clinical, biological, and evolutionary psychology. Approaches each of the topics with in-depth historical perspectives, a wide interdisciplinary scope, theoretical detail, and the current state of research on the subject matter. Active student participation and discourse are integral to the format of this seminar. Prerequisites: PS 101 and one other PS course; junior standing. (Semester varies)

PS 498
Directed Study in Psychology
2 or 4 credits

Students select an area of special interest, prepare a bibliography and program of study, and make arrangements for regular meetings with the instructor. Prerequisites: 3.0 GPA and permission of instructor and department chair.

Religion Courses

RL 115
Islamic Ways of Life
4 credits

Religious faith has been, and continues to be, a powerful force in human life. The Middle East gave birth to three monotheistic belief systems—Judaism, Christianity, and Islam—which have had profound effect on fundamental ideas that eventually spread throughout the world. Course examines the historical contexts that gave birth to the religion, playing particular attention to the philosophical underpinnings of each. Students are introduced to the ways in which each faith shapes moral, political, and aesthetic values. Fulfills the Ethics and Values Perspective and the Global Diversity requirement.

RL 116
Christian Ways of Life
4 credits

Religious faith has been, and continues to be, a powerful force in human life. The Middle East gave birth to three monotheistic belief systems—Judaism, Christianity, and Islam—which have had profound effect on fundamental ideas that eventually spread throughout the world. Course examines the historical contexts that gave birth to the religion, playing particular attention to the philosophical underpinnings of each. Students are introduced to the ways in which each faith shapes moral, political, and aesthetic values. Fulfills the Ethics and Values Perspective.

RL 117
Jewish Ways of Life
4 credits

Religious faith has been, and continues to be, a powerful force in human life. The Middle East gave birth to three monotheistic belief systems—Judaism, Christianity, and Islam—which have had profound effect on fundamental ideas that eventually spread throughout the world. Course examines the historical contexts that gave birth to the religion, playing particular attention to the philosophical underpinnings of each. Students are introduced to the ways in which each faith shapes moral, political, and aesthetic values. Fulfills the Ethics and Values Perspective.

Science Courses

All of the following 200–level Science courses fulfill the Scientific Perspective.

SC 210
Human Health and Disease
4 credits

How is our human body designed and maintained and how is the intricate balance of this system disrupted in illness? This course explores the structure, function, and interrelationship between several body systems through the study of human disease. Several major non-infectious diseases are selected (for example, diabetes, Alzheimer's, heart disease, and lung cancer) as a platform for discussing the chemistry and anatomy of the body. Study of these diseases informs discussion on mechanisms of drug action, the nature of disease risk factors, ethics and politics of healthcare, and the role of mind-body relationships in health and disease. (Semester varies)

SC 211
Food and Nutrition
4 credits

Introduces food systems, diet, and nutrition. Helps students become informed consumers of food by discussing what we eat, why we eat, where our food comes from, how it is processed, and how it affects our health. Students learn principles of nutrition, including the function of nutrients, food composition and diet analysis, the workings of the digestive system, and the nutritional roots of disease. The environmental, sociological, and psychological implications of food are discussed, and emphasis is placed on dispelling common myths about food and on questioning information presented in the media. (Semester varies)

SC 212
Evolution of Human Nature
4 credits

Introduces the field of evolutionary biology and its application to all species, including humans. Major topics include natural selection, adaptation, and sexual selection, as well as genetics. Focuses particularly on the ancestral legacies of primate and human evolution that continue to influence modern-day society, including topics such as cooperation, jealousy, aggression, and health. (Semester varies)

SC 213
The Brain and Behavior
4 credits

Discusses the general structure of the human brain and perceptual, cognitive, and neurologic functions and disorders tied to various brain systems. Covers neuroanatomy, neurophysiology, basic sensory functions, brain development, mechanisms of drugs and hormones, sleep, consciousness, and investigative methods used to study the brain. Higher neurocognitive functions, including language and memory and a range of neurodevelopmental, neuropsychiatric, and neurodegenerative disorders are also explored. (Semester varies)

SC 214
Plagues and Pandemics
4 credits

Infectious diseases are a leading worldwide cause of human death. This course describes and discusses the role, origins, spread, and impact of infectious diseases. By examining how the human immune system guards against infectious disease, students gain an understanding of the complex interaction between host and pathogen. This foundation is a launching point for discussion of topics such as the rise of drug-resistant microbes, advances in diagnostic and vaccine development, the socioeconomic and political factors involved in disease progression, food preservation and safety, and the use of microbes and microbial products in bioterrorism. (Semester varies)

SC 215
Personal Genetics and Identity
4 credits

As it becomes increasingly possible to obtain personalized versions of our individual human genomes, it behooves us to consider how much weight this information carries in generating our physical uniqueness and individual identity. This course introduces the biological basis of inheritance and human variation while considering the personal and public implications of accessibility to one's genetic information. In particular, students explore what our DNA can and can't tell us about appearance, disease, ancestry, and behavior. Students consider the marketing of genetic tests, the use of DNA databases in forensic science, regulation of the personal genomics industry, and genetic privacy. (Semester varies)

SC 216
DNA and Society
4 credits

Explores the structure and function of DNA and the role of the genetic code in shaping the basic cellular units of life. Covers the molecular biology necessary to understand science developments that have garnered the attention of the media and the scientific community, including those relating to biotechnology, stem cells, and genetic engineering. Students discuss this science at its intersection with art, policy, marketing, medicine, and human experience. They gain an appreciation of how molecular biology impacts our society and obtain the tools necessary to make informed decisions about the science we encounter.
(Semester varies)

SC 220
Energy and Sustainability
4 credits

Energy has emerged as one of the most important issues facing our society, as it is increasingly clear that our current patterns of energy use are not sustainable. The course examines the ways in which we use energy, as individuals and as a society, and discusses available and future energy technologies in terms of their environmental impact and technical, economic, and political viability. Students explore various energy sources, beginning with traditional fossil fuel-based technologies, then focusing on emerging technologies, such as hydropower, wind, biomass, solar, geothermal, oceanic, fuel cell, and nuclear.
(Semester varies)

SC 221
Meteorology
4 credits

Introduces the basic concepts involved in the analysis of weather phenomena and climate patterns at global and local scales. Major topics of discussion include: atmospheric composition and dynamics; solar radiation; temperature, moisture, and condensation; optical phenomena in the atmosphere; weather patterns; severe weather; and weather forecasting techniques.
(Semester varies)

SC 222
Earth Science: Natural Disasters
4 credits

Focuses on natural disasters to introduce students to a range of earth-science fields, including geology, meteorology, ecology, and hydrology. Explores a variety of natural processes, such as earthquakes, volcanoes, tsunamis, hurricanes, floods, landslides, wildfires, tornadoes, and climate change. Particular attention is paid to the impacts of natural disasters on human populations, the built environment, and natural resources.
(Semester varies)

SC 223
Climate Change
4 credits

Climate change is a complex topic of enormous scientific interest, societal importance, and political debate. This course introduces the science of climate change and global warming, focusing in particular on: past environmental change, including abrupt changes and past intervals of warmth; the response of physical and biological systems to recent and ongoing changes in climate; future climate scenarios, forecasting uncertainties, and public-policy options; and critical evaluation of media coverage of climate-change issues.
(Semester varies)

SC 224
Ecology and Conservation
4 credits

Engages students in an exploration of ecological principles and environmental issues having scientific, economic, and social dimensions of global significance. Emphasis is placed on the application of population and community ecology toward the conservation of species in the face of natural and anthropogenic environmental change. Promotes the informed and critical interpretation of results reported in ecological studies and their coverage in the media. (Semester varies)

SC 225
The Science and Politics of Water
4 credits

Explores the confluence of fundamental ecological, hydrological, and other environmental processes with policy and law at the watershed scale. Emphasis is placed on how natural pathways of the flow of water support vital freshwater ecosystem services such as clean drinking water and healthy fish populations. Students also seek insight toward improved management by weighing the trade-offs required for other valued uses such as recreation, agriculture, hydropower, and industrial uses. (Semester varies)

SC 226
Plants and People
4 credits

Introduces plant biology, botany, and ecology, with a particular focus on the importance of plants to humans. Explores the basics of plant structure, growth processes, and reproduction; plant diversity and evolution; the use of plants for food, medicine, and other products; the interactions between plants and the environments they live in; and the role of plants in global environmental change. (Semester varies)

SC 232
Physics in Everyday Life
4 credits

Examines the concepts of classical mechanics, oscillating systems, and electricity and magnetism, focusing on ways students encounter physical phenomena in daily life. (Semester varies)

SC 290
Topics in Science
4 credits

Special offerings in science focused on theoretical perspectives, methodological approaches, and contemporary questions in science. May be repeated for credit if topics differ. (Semester varies)

SC 291
Topics in Human Biology and Health
4 credits

Special offerings in science focused on theoretical perspectives, methodological approaches, and contemporary questions in human biology and health. May be repeated for credit if topics differ. (Semester varies)

SC 292
Topics in Environmental Science
4 credits

Special offerings in science focused on theoretical perspectives, methodological approaches, and contemporary questions in environmental science. May be repeated for credit it topics differ. (Semester varies)

SC 310
Science in Translation: Health and Genetics
4 credits

Refines and broadens students' ability to interpret scientific language and communicate critical scientific content to others. This course examines popular representations of molecular biology in various outlets such as film, fiction, and journalism. Conversation about any scientific inaccuracies provides motivation for delving deeper into the science, and discussion of creative intent provides a mechanism for discussing ethical, social, and political impact of related research. Students then apply such interpretative understandings to their own craft as they put scientific translation and communication into practice in select scenarios.

Prerequisites: completion of one SC course or HS 201 and junior standing. (Semester varies)

SC 312
Visual and Spatial Perception
4 credits

Examines visual and spatial processes and the sensory, cognitive, and neurophysiologic aspects of vision and spatial perception. Reviews the anatomy and physiology of the eye and the visual system, including the brain systems responsible for processing and making sense of visual input. Focus is then given to perception of size, form, color, motion, and three-dimensional space, followed by perceptual and neurological disorders in the visuospatial realm. The course is relevant to students interested in the workings of the visual system, as well as to students in visual media or marketing interested in applied principles of visual perception. Prerequisites: PS 101, PS 203, or SC 213 and junior standing. (Semester varies)

SC 320
Science in Translation: Environmental Science
4 credits

Refines and broadens students' ability to interpret scientific language and communicate critical scientific content to others. This course examines popular representations of environmental issues in various outlets such as film, fiction, and journalism. Conversation about any scientific inaccuracies provides motivation for delving deeper into the science, and discussion of creative intent provides a mechanism for discussing ethical, social, and political impact of related research. Students then apply such interpretative understandings to their own craft as they put scientific translation and communication into practice in select scenarios. Prerequisites: completion of one SC course or HS 201 and junior standing. (Semester varies)

SC 321
Environments, Ecosystems, and Cultures of the Past
4 credits

Examines past environmental changes, at timescales ranging from decades to millennia, and their impacts on ecosystems and human societies. This long-term perspective provides a frame of reference for understanding modern-day ecosystem processes and helps us anticipate the consequences of future changes in climate. The course also explores the ecological impacts of ancient humans to gain insights into the sustainable use of natural resources. Students will learn how various retrospective approaches, including analyses of ice cores, ocean and lake sediments, tree rings, archaeological materials, and historical documents, are used to reconstruct climate, vegetation, fire and human activities. Prerequisites: completion of one SC course or HS 201 and junior standing. (Semester varies)

SC 390
Advanced Topics in Science
4 credits

Special offerings in science focused on theoretical perspectives, methodological approaches, and contemporary questions in science. Material is presented and discussed at an advanced level, assuming students have some knowledge and understanding of the scientific method. May be repeated for credit if topics differ. Prerequisites: completion of one SC course or HS 201 and junior standing. (Semester varies)

SC 391
Advanced Topics in Human Biology and Health
4 credits

Special offerings in science focused on theoretical perspectives, methodological approaches, and contemporary questions in human biology and health. Material is presented and discussed at an advanced level, assuming students have some knowledge and understanding of the scientific method. May be repeated for credit if topics differ. Prerequisites: completion of one SC course or HS 201 and junior standing. (Semester varies)

SC 392
Advanced Topics in Environmental Science
4 credits

Special offerings in science focused on theoretical perspectives, methodological approaches, and contemporary questions in environmental science. Material is presented and discussed at an advanced level, assuming students have some knowledge and understanding of the scientific method. May be repeated for credit if topics differ. Prerequisites: completion of one SC course or HS 201 and junior standing. (Semester varies)

SC 498
Directed Study in Science
2 or 4 credits

Students select an area of special interest, prepare a bibliography and program of study, and make arrangements for regular meetings with the instructor. Prerequisites: 3.0 GPA and permission of instructor and department chair.

Sociology Courses

All of the following courses fulfill the Social and Psychological Perspective.

SO 150
Principles of Sociology
4 credits

Introduces key sociological concepts, methodologies that provide pivotal tools for critical analysis of structures, agents of power focusing on roles shaping relationships, and institutions in local and global communities. Explores historical biographies that shape worldviews. Brings history to bear on present to identify and shape sociological imagination. Hands-on approaches extend learning beyond classroom, ensuring theory linked to practice. Students learn and live sociology as an integral aspect of individual and community identities. (Semester varies)

SO 200
Race and Ethnicity: The Key Concepts
4 credits

Race and ethnicity continue to affect the social world and the people who inhabit it in multiple ways. The course situates the study of race and ethnicity within its own historical and intellectual context and exposes students to the broad diversity of sociological scholarship in the field. Its purpose is to provide students with an understanding of the conceptual evolution of key concepts and the ways in which they are deployed or remain pertinent in current debates. Key concepts surveyed include, but are not limited to, race, ethnicity, racism, anti-racism, gendered racism, discrimination colorblindness, and whiteness. Fulfills the U.S. Diversity requirement. (Semester varies)

SO 206
Gender in a Global Perspective
4 credits

Examines gender in a comparative and global context framed by interdisciplinary perspectives from sociology, anthropology, psychology, and cultural studies. Studies social construction of gender across cultures and globalization as a web of complex forces shaping gender-construction activities and institutions. Students compare experiences with other cultures and analyze work, play, and intimacy and institutional structures, including religion, politics, military, media, and the economy. Fulfills the Global Diversity requirement. (Semester varies)

SO 208
Visual Society
4 credits

Social theories of economic cultural change describe increasing significance of visual images and decline of texts, oral communication, and face-to-face interactions. The visualization of culture is considered in connection to economic globalization and the shift from production to consumption economies examined in television, websites, billboards, clothing, and window displays. Visual-ethnographic studies explore effects of visual culture (electronic and digital images, video, film, photography, magazine images) on identity, race, sexuality, politics, opportunity, community, and tradition. (Semester varies)

SO 210
Topics in Sociology
4 credits

Topics announced prior to each term may include: Society and the Spiritual Journey: Race and Racism; or Men and Women in Peace and Conflict. May be repeated for credit if topics differ. (Semester varies)

SO 222
Humor and Society
4 credits

Explores humor as a window onto key sociological questions. What do jokes, gags, clowns, comedians, pranks and cartoons have to do with social order, conflict, inequality, identity and interactions? How does the comedy, as a sociological perspective, illuminate the humor of social organizations and of our subjective states? Students study key sociological arguments and relate them to the humor they observe in their own lives and in the social world around them.

SO 303
Culture and Power
4 credits

Examines production of culture and meaning in everyday life, employing perspectives from sociology of culture and cultural studies. Looks at subjectivity and agency relation to social structure. Investigates the formation and expression of individual and collective identities, and contestation of ideology in life activities such as eating, dressing, dancing, watching television, and shopping. Ethnography explores everyday activities that define sense of selves and power and give meaning while organizing social institutions and processes. Prerequisite: junior standing. (Semester varies)

SO 305
Religion and Globalization
4 credits

This course takes as its starting point visions of global worlds that we live in every day. Students unpack the global movement of people, goods, technologies, and ideas and, in doing so, critically review our understandings of globalization to include its political, economic, and cultural aspects. After dispensing with some of the obvious questions about the function of these visions of "Brave New Worlds," as well as discussing their schema, students consider some of the more complex contours of and societal costs of various paradigms of thought within cultural globalization. They then move on to consider globalization's particular interaction with religion in the creation of utopic spiritualism and dystopic terrorism complexes. In particular, students consider the idea of progress and futurity in the context of Marxist, (post) modern, and poststructural theory as well as in the context of religious traditions. Fulfills the Global Diversity requirement. Prerequisite: junior standing. (Semester varies)

SO 310
Advanced Topics in Sociology
4 credits
Topics announced prior to each term may include: Alienation and Fragmentation in the Individual; Theories of Love, Sex, and Intimacy; or Postmodern Religion and the Secularization of Society. May be repeated for credit if topics differ. Prerequisite: junior standing. (Semester varies)

SO 360
Deviance and Social Control
4 credits
Examines various forms of social control, the use of power constructing normative boundaries that differentiate normal and deviant perspectives. Media roles within popular culture, and overviews of differing academic perspectives include specific grand theories evidenced through sociological imagination; varieties of violent forms; sexual configurations; mental disorders; substance usages; white-collar dysfunctions; governmental-economic forms. Ethical dimensions of choice change through personal self-critique or examination of career roles in chosen media specialties. Prerequisite: junior standing. (Semester varies)

SO 498
Directed Study in Sociology
2 or 4 credits
Individual projects are planned in collaboration with instructor to meet students' specific interests within the social sciences. Prerequisites: 3.0 GPA, junior standing, and permission of instructor and department chair.

School of the Arts

Mission

The School of the Arts is a community of artists, professionals, and scholars committed to educating and training students to bring personal vision, commitment, sophistication, and courage to the practice of their crafts in media, performing arts, and creative writing. The School looks for students who will use their Emerson experience to produce work that explores the world as they see it with informed accuracy and emotional honesty. The School of the Arts shares with the rest of the College the mission of teaching students how to perceive and to question, with sensitivity to ethical and emotional complexity.

The School of the Arts consists of three departments: Performing Arts; Visual and Media Arts; and Writing, Literature and Publishing. Each department offers programs at the undergraduate and graduate levels. Students in all degree programs at the undergraduate level are encouraged to pursue interdisciplinary study and minors whenever possible.

Graduate programs leading to a Master of Fine Arts are available in Creative Writing and in Media Art. The School also offers a Master of Arts in Theatre Education and in Publishing and Writing. Emerson College believes that a strong liberal arts education is fundamental to rigorous professional training. As the College continually enhances its liberal arts core, students receive the strongest possible educational grounding as thinkers, makers, and citizens of a complex world. New combinations of liberal arts offerings prepare our students for lives in which the interaction of new ideas and new methods are the rule of the day. Underlying all of this innovation, there remains an abiding respect for intellectual rigor and creative discipline.

Finally, in the School of the Arts, our stellar faculty instills in students a sense of ownership in their education. It teaches students to recognize and accept stylistic and ethical responsibility for their work. As they embrace that responsibility, students know to speak with the authority of the master craftspeople and artists they aspire to be.

Students leave Emerson as deep-water thinkers in the rhetoric of a present that is constantly changing, working in a grammar of images, sounds, and words produced in dynamic interrelationships and distributed everywhere instantly through digital links.

Program

Professor Cook (Program Director); Associate Professors Ildari, Kingdon, and Todd; Assistant Professor Basanese; Senior Scholar-in-Residence Feil.

A first-of-its kind degree, the BFA in Comedic Arts integrates comedy writing, performance, production, and studies. Immersive and hands-on in its approach, this interdisciplinary major draws its faculty and courses from the departments of Visual and Media Arts; Performing Arts; Writing, Literature and Publishing; and from the Institute for Liberal Arts and Interdisciplinary Studies. In addition to learning and practicing the craft of comedy, students explore the historical, cultural, ethical, and theoretical dimensions of comedy as a global art form. Our faculty is deeply committed to helping each student find and develop their comedic voice against the backdrop of a creative, collaborative, and supportive learning environment.

The BFA in Comedic Arts offers students the unique opportunity to study comedy across a variety of styles, genres, and disciplines. It invites students to consider comedy and its various applications, to study its history, and to engage in media production, writing, and improvisational performance. Students may also access Emerson's American Comedy Archives, a curated collection containing oral histories, manuscripts, photographs, and film and video materials from some of the most well-known comedic artists in the country.

Degree Requirements for Bachelor of Fine Arts in Comedic Arts

The undergraduate faculty of the School of the Arts is committed to the following learning objectives for the BFA in Comedic Arts program:

Students will:

1. Be able to engage with the world at multiple levels through comedy.
2. Develop an appreciation of all the various manifestations of comedy including genre, style, and applications.
3. Gain an appreciation of the history, theory, and ethics of comedy.
4. Find, develop, and hone their individual comedic voice.
5. Learn how to write and perform comedy collaboratively.
6. Gain an understanding of the ways comedy may be produced: in film, television, online and on the stage.
7. Be able to write, perform, and produce comedy in one or more styles or genres

Required Courses

Comedic Arts Core: 32 credits

SA 100	Why Did the Chicken? Fundamentals in Comedic Storytelling
SA 102	Evolution of Comedy I
SA 103	Evolution of Comedy II
PA 125	Performing Improvisational Comedy
SA 200	Modes of Comedy Production
VM 220 VM 222	Writing the Short Subject Or Writing for TV
PA 225	Performing Sketch Comedy
SA 300	Theories of Humor and Laughter

Choose three of the following (12 credits):

VM 322	Comedy Writing for TV
VM 333	Elements of Sitcom Production
WR 315 Writing:	Intermediate Creative Sketch
WR 315 Writing:	Intermediate Creative Stand-up

Choose one course from each of the following areas (12 credits):

Studies	
LI 372	Shakespearean Comedy
VM 412	American Film Comedy

Capstone	
VM 423	Writing Television Pilots
SA 405	Meet the Comic: Comedy Archive
SA 450	Capstone in Comedy Writing, Performance, and Production
SA 498 Arts	Directed Study in Comedic

Studies, Capstone, or Elective (courses used to satisfy requirements above may not also satisfy this requirement):

LI 372	Shakespearean Comedy
VM 412	American Film Comedy
VM 423	Writing Television Pilots
VM 473	Editing Comedy Productions
VM 479	Comedy Writers Room
SA 405	Meet the Comic: Comedy Archive
SA 420	Topics in Comedy
SA 450	Capstone in Comedy Writing, Performance, and Production
SA 498	Directed Study
SA 499	Internship

In addition to the Liberal Arts and major requirements, all students are required to complete at least two courses at the 300 or 400 level from the following Liberal Arts areas: 8 credits

HI History
IN Interdisciplinary Studies
LI Literature
PH Ethics, Philosophy
PL Political Science
PS Psychology
RL Religion
SC Science
SO Sociology
TH 304, 313, 315
VM 315, 409, 410

Policies

During junior and senior years, students must take two courses in the liberal arts at the 300 level or above from courses approved by the department. These courses may not also be used to satisfy a Liberal Arts or major requirement.

Transfer Policy

This program does not accept transfers, with the exception of internal candidates. Any current student at the College wishing to apply for transfer into the Comedic Arts major must provide a two-page, double-spaced statement that clearly explains their motivation for the transfer request and interest in the program. Acceptance into the major is subject to the approval of the Program Head.

Comedic Arts Courses

SA 100
Why Did the Chicken? Fundamentals in Comedic Storytelling
4 credits
Analyzes the subjective nature of comedy. What makes something funny? Why do some people laugh when others don't? How does American

comedy differ from comedy from other countries? Through a series of lectures, readings, screenings, and discussions, students boil down the common denominators of universal comedy. They utilize this newfound knowledge to explore and discover their own unique comedic voices through improvisation and sketch writing.

SA 102
Evolution of Comedy I
4 credits
Tracks the history of comedy, beginning in Greece and Rome, through the Italian renaissance (Commedia erudite and Commedia dell'arte), Elizabethan England, 17th-century France, the English Restoration, to Hollywood comedy of the 1930s and 1940s. Chief topics include the growth of the comic theatrical tradition and conventions; techniques and themes of comic plots (trickster, parody, farce, caricature); and the role of comedy in society: is it disruptive or unifying? Insightful or malicious? When is censorship necessary?

SA 103
Evolution of Comedy II
4 credits
Provides a broad survey of comedy in film, television, and audio recording to explore the evolution of forms, styles, and meanings. The course also examines the creative agency and individuality (authorship) of particular comedy directors, television creator-producers, performers, and collaborative teams in the broader context of comedy forms and styles. Alongside exploring the poetics of mass culture comedy, the course investigates mass culture comedy's social and political significance as a regulator of the status quo as well as a force of satire, protest, and even rebellion. In that regard, issues of social identity and diversity, as well as questions of exclusion and inclusion, permeate students' investigations into comedy. Simply put, the course repeatedly asks: who is laughing at whom, and why? What are the social and political stakes of mass culture comedy? How are the poetics of mass culture comedy related to the social and cultural significance (and signification) of comedy?

SA 200
Modes of Comedy Production
4 credits
An introduction to production for potential comedy writers, producers, directors, and performers. This course familiarizes students with the basic techniques of single-camera field production and multi-camera studio production, allowing them to appreciate when either approach might be employed.

SA 300
Theories of Humor and Laughter
4 credits
Investigates theories of comedy, including theories of humor and laughter. Drawing on philosophy, ethics, cognitive science, psychology, anthropology, linguistics, and social sciences, students learn the social, economic, and political theories of comedy, and how they relate to the physiological and psychological condition for humor and laughter. Students write a research paper on the topic of their choice and conduct observatory and experiential research.

SA 405
Meet the Comic: Comedy Archive
4 credits
Students work in teams to assist in the production of oral histories for the American Comedy Archives. Working closely with a professional producer and an Emerson College archivist, students research the personal histories of two notable comics as well as what influenced them, including politics, history, and world and cultural events. Based on this research, students prepare a list of interview questions and accompany the producer to shoot an interview with the chosen comics. Students

assist the producer with all aspects of production and editing. The finished oral history will be donated to the American Comedy Archives.

SA 420
Topics in Comedy
4 credits

Special offerings in the area of comedy. Topics may include The Anatomy of a Showrunner and Writing for Stream. May be repeated for credit if the topics differ. Prerequisites: SA 300 and junior standing.

SA 450
Capstone in Comedy Writing, Performance, and Production
4 credits

Students are admitted by application to produce portfolio work as a Capstone Project. Applications must include a detailed description of the proposal for consideration by a faculty panel. The proposal should be for a creative project based in one area of comedy writing, performance, or production or a combination of these areas. Provides an opportunity to produce a significant piece of creative or scholarly work. Prerequisites: SA 300 and senior standing.

SA 498
Directed Study
2–4 credits

Special learning opportunities designed for a student to work with a faculty member on a scholarly project not realizable through existing courses. No more than 8 credits of any combination of directed studies (SA 498) and internship (SA 499) may be counted toward the major. Prerequisites: SA 300 and a 3.0 GPA. The supervising faculty member and the Program Head must approve proposals prior to the examination period of the preceding semester.

SA 499
Internship
4–8 credits

No more than 8 credits of any combination of directed studies (SA 498) and internship (SA 499) may be counted toward the major. No more than 4 credits of internship may be counted toward the major. Prerequisites: junior standing, completion of appropriate 200-level production course(s), a grade point average of 2.7 or above, and permission of instructor.

A 4-credit internship requires 16 hours a week over a 12-week period and an 8-credit internship requires 32 hours over a 12-week period. Students must participate in the Internship Experience Workshop offered through Career Services prior to the start of the internship and should consult the Academic Calendar for registration deadlines. Students who wish to participate in an internship in the Los Angeles, California, area must be enrolled in the Emerson Los Angeles Program.

School of the Arts

Department of Performing Arts

Professors Bensussen (Chair), Colby, and Shea; Associate Professors Donohue, Harkins, Hickler, Jozwick, LaFeber, Mathers, Pinkney, Polster, and Romanska; Assistant Professors Beamish and Miller; The Stephen Langley Chair in Theatre Management and Production Dower; Senior Distinguished Artist-in-Residence Wheeler; Senior Distinguished Producing Director-in-Residence Ambush; Senior Artists-in-Residence Cheeseman, Goldberg, Hewlett, Silberman, and Terrell; Artists-in-Residence DiCroce, Grant, and Healey; Senior Dancer-in-Residence Yannetti; Senior Music Historian-in-Residence King; Senior Stage and Production Manager-in-Residence Acquavella; Senior Theatre Educator-in-Residence Nelson.

The Department of Performing Arts educates students in the collaborative arts of theater within their historical and cultural contexts. Its professionally active faculty guides students in programs that offer both rigor and creative challenge. Studio and production work are central to all majors in the department and are integrated into the larger context of a liberal arts education. The department also offers coursework in music and dance in support of its Musical Theatre major and to enrich the College's liberal arts curriculum.

The arts of live theater are central to the education offered by a communication college. Students in the Department of Performing Arts are challenged to develop a deep understanding of self along with a sense of ethical responsibility to the immediate community and society at large. Through productions, internships, and extracurricular activities, students are encouraged to work in the community. They explore and develop their own roles as professional artists, industry leaders, and educators.

The faculty of the Department of Performing Arts is committed to the following goals.

Students will:

- Develop an experiential and theoretical understanding of basic theater skills in the performance, design, technical, production, and educational aspects of art.
- Learn how cultures affect the creative process and how, in turn, the creative process contributes to the evolution of cultures.
- Develop theoretical and historical understanding of the theater and the conventional standards by which we respond to the art form through scripts, knowledge of the physical theater and production techniques, and the aesthetics of the major historical periods of drama.
- Develop their individual and collaborative potentials and interests as they prepare to enter the fields of performing arts and theater education in both professional and applied theater and related fields [of film and television].

Degree Requirements for Performing Arts

All students in the Department of Performing Arts are required to complete the 20–credit Performing Arts Core.

PA 101 4 credits	Languages of the Stage
TH 141–8 credits	Stagecraft Laboratories 4

BFA Design/Technology and BFA Stage and Production Management students take TH 142 Stagecraft Electrics and TH 143 Stagecraft Props

TH 149 0 credits	Emerson Stage Production Crew
TH 215 4 credits	World Drama in Its Context I
TH 216 4 credits	World Drama in Its Context II
4 credits	Advanced Theatre Studies course*

One of the following:

TH 313	African American Theatre and Culture
TH 315	Topics in Contemporary Theatre
TH 410	Principles of Dramaturgy
TH 411	Topics in Drama Studies
TH 412	Play Analysis
TH 514	Theatre Studies Seminar
TH 531	Contemporary Women Playwrights
TH 562	Theatre for Young Audiences
LI 371	Shakespearean Tragedy
LI 372	Shakespearean Comedy

*BFA Stage and Screen Design/Technology students fulfill the Advanced Theatre Studies requirement with VM 100 History of Media Arts I. BFA Musical Theatre majors are not required to complete the Advanced Theatre Studies requirement.

Programs

The department offers nine Bachelor of Fine Arts (BFA) degrees. Each of these programs demands that students commit to intensive work at the center of their Emerson education. Each has defined retention standards and requires, as a part of the initial application to the College, the completion of a competitive major-specific artistic review consisting of either an audition, a portfolio and interview, or essay. The faculty believes that students should not be encouraged to enter or allowed to complete BFA programs unless they demonstrate the kind of work ethic, talent, and skills development demanded by the profession.

Degree Requirements for Bachelor of Fine Arts in Theatre and Performance

The undergraduate faculty of Performing Arts is committed to the following learning objectives for the BFA in Theatre and Performance program.

Students will:

1. Analyze a body of dramatic literature.
2. Identify and accomplish stage actions and character goals.
3. Demonstrate their ability to use their vocal instrument.
4. Demonstrate an ability to include the physical in their work onstage.
5. Demonstrate an ability to collaborate in the act of making theater.
6. Demonstrate skills in professional comportment.

The BFA in Theatre and Performance invites students to explore a broad array of interests in theater. Although production and studio work, primarily as a performer, remain central to the curriculum, BFA Theatre and Performance students have flexibility to register for two courses within theatrical disciplines outside of performance; to tailor their programs by taking courses in other academic departments; to add minors available from a variety of disciplines across the College; and to participate in activities such as internships, the LA Program, ProArts Consortium, and study abroad.

Required Courses

20 credits **Performing Arts Core**
Performing Arts Core courses are listed above under Degree Requirements for Performing Arts.

20 credits	**Actor Training Core**
TH 123 4 credits	Acting I: Movement
TH 124 4 credits	Acting II: Voice and Text
TH 130 2 credits	Improvisation
TH 131 2 credits	Acting Fundamentals
TH 221 4 credits	Scene Study I
TH 222 4 credits	Scene Study II

16 credits **BFA Theatre and Performance Advanced**
Two courses of the following 4-credit advanced acting courses (8 credits):

TH 320	Stage Combat: Close Quarter Combat
TH 322	Acting for the Camera
TH 324	Dialects
TH 330	Auditions and Monologues
TH 402	Living Art in Real Space
TH 420	Stage Combat: Historical Weaponry
TH 421	Advanced Acting: Special Topics
TH 423	Action Theater
TH 424	Advanced Acting for the Camera
TH 431	Shakespeare Performance

Two additional courses (8 credits) from the advanced Acting courses listed above or two courses (8 credits) of 200-level or above electives in PA/TH/DA/MU

Total Credits: 56

Degree Requirements for Bachelor of Fine Arts in Acting

Acceptance to the BFA Acting program is earned during the first and second year by demonstrated commitment and progress as a Theatre and Performance, Theatre Education and Performance, or Musical Theatre student, and by an audition process in the spring semester of the second year.

The undergraduate faculty of Performing Arts is committed to the following learning objectives for the BFA in Acting program.

Students will:

1. Analyze a body of dramatic literature.
2. Identify and accomplish stage actions and character goals.
3. Demonstrate their ability to use their vocal instrument.
4. Demonstrate an ability to include the physical in their work onstage.
5. Demonstrate an ability to collaborate in the act of making theater.
6. Demonstrate skills in professional comportment.

Since an intensive residency is essential to the success of the BFA Acting Studios during junior and senior years, BFA Acting students are not eligible to participate in external programs (the Los Angeles Program and the Kasteel Well Program in the Netherlands) during the academic year. They may, however, participate in external programs in a summer semester.

Required Courses

20 credits **Performing Arts Core**
Performing Arts Core courses are listed above under Degree Requirements for Performing Arts.

20 credits	**Actor Training Core**
TH 123 4 credits	Acting I: Movement
TH 124 4 credits	Acting II: Voice and Text
TH 130 2 credits	Improvisation
TH 131 2 credits	Acting Fundamentals
TH 221 4 credits	Scene Study I
TH 222 4 credits	Scene Study II
32 Credits	**BFA Acting Advanced**
TH 325 8 credits	BFA Acting Studio I (3rd year, 4 credits, fall & spring)
TH 326 8 credits	BFA Acting Studio II (3rd year, 4 credits, fall & spring)
TH 425 8 credits	BFA Acting Studio III (4th year, 4 credits, fall & spring)
TH 426 year, 8 credits	BFA Acting Studio IV (4th 4 credits, fall & spring)

Total Credits: 72

Degree Requirements for Bachelor of Fine Arts in Theatre

The undergraduate faculty of Performing Arts is committed to the following learning objectives for the BFA in Theatre program.

Students will:

1. Learn and be able to demonstrate a basic theater literacy, both academically and experientially.
2. Learn to think critically and analytically about the literature and function of a particular area of theater.
3. Demonstrate a skill appropriate to a particular focus such as directing, playwriting, dramaturgy, or other aspect of theater.

The BFA in Theatre invites students to develop an area of focus in theater. Although production and studio work remain central to the curriculum, BFA Theatre students have greater flexibility to tailor their programs by taking courses in other academic departments; to add minors available from a variety of disciplines across the College; and to participate in activities such as internships, the LA Program, ProArts Consortium, and study abroad. The four advanced elective courses must reside within the Department of Performing Arts (PA/TH/DA/MU).

Required Courses

20 credits **Performing Arts Core**
Performing Arts Core courses are listed above under Degree Requirements for Performing Arts.

20 credits BFA Theatre Core

PA 102 4 credits	Theatre as a Collaborative Art
TH 412 4 credits	Play Analysis*

Three of the following 4-credit courses (12 credits):

TH 250	Design Essentials
TH 275	Arts Management I
TH 381	Directing I: Fundamentals of Directing
TH 388	Playwriting I
TH 410	Principles of Dramaturgy*

*TH 412 and TH 410 may not simultaneously fulfill the requirements of the Performing Arts Core and the BFA Theatre Core.

16 Credits **BFA Theatre Advanced**
Four 200-level or above PA/TH/DA/MU elective courses

Total Credits: 56

Degree Requirements for Bachelor of Fine Arts in Theatre Design/Technology

The undergraduate faculty of Performing Arts is committed to the following learning objectives for the BFA in Theatre Design/Technology program.

Students will:

1. Demonstrate an ability to read and analyze a play from the perspective of a designer and technician of theater.
2. Learn to relate script analysis to a visual product, demonstrating an understanding of how to apply and communicate basic design elements, such as color, mass, and line.
3. Learn and demonstrate a fundamental knowledge of the distinguishing characteristics of Western architecture, décor, and fashion, as well as the basic methods of research needed to design.
4. Demonstrate the basic skills necessary to visually communicate design ideas through the learning of the fundamentals of each area of theater design and technology.
5. Demonstrate an ability to translate theory into practice through the appropriate produced projects.

Required Courses

20 credits **Performing Arts Core***
Performing Arts Core courses are listed above under Degree Requirements for Performing Arts.

*BFA Design/Technology students take TH 142 Stagecraft Electrics and TH 143 Stagecraft Props to fulfill the Performing Arts Core requirement.

20 credits **BFA Theatre Design/ Technology Core**

PA 102 4 credits	Theatre as a Collaborative Art
TH 140 4 credits	Rendering
TH 144 2 credits	Stagecraft Costume Construction
TH 145 2 credits	Stagecraft Scenic Construction
TH 150 4 credits	History of Fashion and Décor: Design Research
TH 240 4 credits	Drafting
TH 249 0 credits	Emerson Stage Production Team

28 Credits **BFA Theatre Design/ Technology Advanced**
Design Concentration, three of the following 4-credit courses (12 credits):

TH 242	Lighting Design I
TH 342	Lighting Design II
TH 245	Scenic Design I
TH 345	Scenic Design II
TH 248	Costume Design I
TH 348	Costume Design II
TH 441	Topics in Technical Direction (repeatable)

Design Theory and Practice, two of the following 4-credit courses (8 credits):

TH 243	Sound Design
TH 244	Costume Construction
TH 247	Make-up for Theatre (2 credits)
TH 347	Effects for Film & TV (2 credits)
TH 340	AutoCAD
TH 346	Scenic Painting
TH 350	Topics for Design Presentation
TH 440	Technical Theatre Labs (repeatable)
TH 470	Design in Practice Topics
TH 540	Puppetry

Emerson Stage Production Assignments (8 credits)

PA 271	Performing Arts Practicum
PA 371	Production Project
PA 372	Production Project
PA 471	Production Project
PA 472	Production Project

Total Credits: 68

Degree Requirements for Bachelor of Fine Arts in Stage and Screen Design/Technology

Students enrolled in the BFA Theatre Design/Technology program can elect to move into the BFA in Stage and Screen Design/Technology at the successful completion of their first year of study. The undergraduate faculty of Performing Arts is committed to the following learning objectives for the BFA in Stage and Screen Design/Technology.

Students will:

1. Demonstrate the ability to design across disciplines for stage, film, and television projects. This includes: (1) the ability to read and analyze a script; (2) knowledge of the principles of design; and (3) possessing the basic skills necessary to visually communicate design ideas.
2. Be able to work collaboratively with writers, directors, actors, and other creative artists to develop meaningful projects.
3. Understand and implement traditional/analog and digital/virtual design techniques and associated technology.
4. Learn how to work in different design environments and across all media.
5. Demonstrate an ability to work effectively in a variety of professional environments such as in a soundstage/TV studio, on the stage, and on location.
6. Demonstrate an ability to translate theory into practice through the appropriate produced projects, and will compile of a portfolio of work that can be shown to prospective employers.
7. Demonstrate an appreciation of the history, traditions, and principles of stage, film, and television design, including a fundamental knowledge of the distinguishing characteristics of Western architecture, décor, and fashion, as well as the basic methods of research needed to design.

Required Courses

20 credits **Performing Arts Core***

Performing Arts Core courses are listed above under Degree Requirements for Performing Arts.

*BFA Design/Technology students take TH 142 Stagecraft Electrics and TH 143 Stagecraft Props to fulfill the Performing Arts Core requirement.

*BFA Stage and Screen Design/Technology students must fulfill the Advanced Theatre Studies requirement with VM 100 History of Media Arts I.

24 credits	**BFA Stage and Screen Design/Technology Core**
PA 102 4 credits	Theatre as a Collaborative Art
TH 140 4 credits	Rendering
TH 150 4 credits	History of Fashion and Décor: Design Research
TH 240 4 credits	Drafting
TH 249 0 credits	Emerson Stage Production Team
VM 204 4 credits	Topics: Video Production for Non-Majors
VM 4 credits	Elective

28 Credits	**BFA Stage and Screen Design/Technology Advanced**

Design Concentration, two of the following 4-credit courses (8 credits):

TH 245	Scenic Design I
TH 345	Scenic Design I
TH 248	Costume Design I
TH 348	Costume Design II
TH 441	Topics in Technical Direction (repeatable)

Design Theory and Practice, one of the following 4-credit courses (4 credits):

TH 244	Costume Construction
TH 247	Make-up for Theatre (2 credits)
TH 347	Effects for Film & TV (2 credits)
TH 340	AutoCAD
TH 346	Scenic Painting

Emerson Stage Production Assignments (8 credits):

PA 271	Performing Arts Practicum
PA 371	Production Project
PA 372	Production Project
PA 471	Production Project
PA 472	Production Project
VM 331 4 credits	Fundamentals of Production Design
VM 420 4 credits	Advanced Production Design

Total Credits: 72

Degree Requirements for Bachelor of Fine Arts in Stage and Production Management

The undergraduate faculty of Performing Arts is committed to the following learning objectives for the BFA in Stage and Production Management program.

Students will:

1. Demonstrate an ability to read and analyze a play from the perspective of a stage manager.
2. Learn about and understand the overall theatrical production process through the creation of a production script.
3. Learn about all areas of theatrical production in order to communicate effectively with the various artists and teams of a theatrical production, and be able to contribute to the collaborative process.
4. Learn the principles, practices, and artistic craft of stage management.
5. Learn how to serve as stage managers and assistant stage managers and will demonstrate their abilities on a professional theatrical production.

Required Courses

20 credits	**Performing Arts Core***

Performing Arts Core courses are listed above under Degree Requirements for Performing Arts.

*BFA Stage and Production Management students take TH 142 Stagecraft Electrics and TH 143 Stagecraft Props to fulfill the Performing Arts Core requirement.

24 credits	**BFA Stage and Production Management Core**
PA 102 4 credits	Theatre as a Collaborative Art
TH 144 2 credits	Stagecraft Costume Construction
TH 145 Construction 2 credits	Stagecraft Scenic
TH 249 0 credits	Emerson Stage Production Team
TH 250 4 credits	Design Essentials
TH 275 4 credits	Introduction to Arts Management
TH 277 4 credits	Stage Management I
TH 377 4 credits	Stage Management II

24 Credits	**BFA Stage and Production Management Advanced**
TH 376 4 credits	Production Management
TH 381 4 credits	Directing I
TH 477 4 credits	Stage Management III
TH 487 4 credits	Stage Management IV

Emerson Stage Production Assignments, Internships, Directed Study (8 credits):	
PA 271	Performing Arts Practicum
PA 371	Production Project
PA 372	Production Project
PA 471	Production Project
PA 472	Production Project
PA 498	Directed Study in Performing Arts
PA 499	Internship

Total Credits: 68

Degree Requirements for Bachelor of Fine Arts in Musical Theatre

The undergraduate faculty of Performing Arts is committed to the following learning objectives for the BFA in Musical Theatre program.

Students will:

1. Analyze a body of music and/or dramatic literature.
2. Identify and accomplish stage actions and character goals.
3. Demonstrate their ability to use their singing voice.
4. Demonstrate an ability to include the physical in their work on stage, including dancing.
5. Demonstrate an ability to collaborate in the act of making theater.
6. Demonstrate skills in professional comportment.

Since an intensive residency is essential to the success of the program, BFA Musical Theatre students are not eligible to participate in external programs (the Los Angeles Program and the Kasteel Well Program in the Netherlands) during the academic year. They may, however, participate in external programs in a summer semester.

Required Courses

16* credits **Performing Arts Core**

Performing Arts Core courses are listed above under Degree Requirements for Performing Arts.

*BFA Musical Theatre majors are not required to complete the Advanced Theatre Studies requirement, reducing their Performing Arts Core requirements from 20 to 16 credits.

32 credits **BFA Musical Theatre Core**

Four 4-credit Actor Training Core courses (16 credits):

TH 123	Acting I: Movement
TH 124	Acting II: Voice and Text
TH 221	Scene Study I
TH 222	Scene Study II

Three 2-credit Dance Technique courses as determined by the dance area head (6 credits):

DA 233	Ballet I
DA 235	Tap Dance I
DA 237	Jazz Dance I
DA 333	Ballet II
DA 335	Tap Dance II
DA 337	Jazz Dance II
DA 234	Advanced Dance Technique
MU 204 2 credits	Music Analysis I
MU 205 2 credits	Music Analysis II

Three 2-credit semesters (6 credits):

MU 353	Applied Music: Voice Lessons

Five 0-credit non-tuition semesters at $800 per semester (0 credits):

MU 253	Applied Music: Voice Lessons

1 non-tuition credit each semester (4 non-tuition credits):

MU 301	Chorus: Freshman (1st year, fall & spring)
MU 301	Chorus: Sophomore (2nd year, fall & spring)

Optional 0-credit non-tuition semesters at $800 per semester (0 credits):

MU 254	Applied Music: Piano

Students with elective credits may opt to adjust the preceding by taking:

Four semesters (8 credits) total of MU 353 and therefore only 4 semesters total of MU 253

Four semesters (8 credits) total of MU 253 Applied Music: Piano

Additional 2-credit Dance Technique courses listed above

24 Credits	**BFA Musical Theatre Advanced**
TH 327 4 credits	Advanced Musical Theatre Technique I
TH 328 4 credits	Advanced Musical Theatre Technique II
TH 329 4 credits	Musical Theatre Dance Repertoire I (3rd year, 2 credits, fall & spring)
TH 429 4 credits	Musical Theatre Dance Repertoire II (4th year, 2 credits, fall & spring)
TH 427 4 credits	Musical Theatre Styles I
TH 428 4 credits	Musical Theatre Styles II

Total Credits: 72

Degree Requirements for Bachelor of Fine Arts in Theatre Education and Performance

The undergraduate faculty of Performing Arts is committed to the following learning objectives for the BFA in Theatre Education and Performance program.

Students will:

1. Learn to assess learning needs, develop appropriate educational goals and objectives, and design and implement drama/theater teaching strategies based on understandings of the theoretical and historical foundations of drama/theater education and the practices of applied drama and theater.
2. Develop their individual potentials and interests in performance, production, and theater education in applied theater and related fields as demonstrated in portfolios and teaching projects.
3. Demonstrate foundational ability to use their vocal instrument, include the physical in their work onstage, and identify and accomplish stage actions and character goals.

The BFA degree in Theatre Education and Performance requires specific work beyond the Performing Arts core curriculum in theater education and in areas mandated by the Commonwealth of Massachusetts as part of our Department of Elementary and Secondary Education Approved Program leading to the Initial License as a Teacher of Theatre (all levels, pre-K–12).

Required Courses

20 credits **Performing Arts Core**

Performing Arts Core courses are listed above under Degree Requirements for Performing Arts.

20 credits	**Actor Training Core**
TH 123 4 credits	Acting I: Movement
TH 124 4 credits	Acting II: Voice and Text
TH 130 2 credits	Improvisation
TH 131 2 credits	Acting Fundamentals
TH 221 4 credits	Scene Study I
TH 222 4 credits	Scene Study II

8 credits **Core**	**BFA Theatre Education**
TH 265 4 credits	Foundations of Education
PS 202 4 credits	Developmental Psychology

20 credits	**BFA Theatre Education Advanced**
TH 381 4 credits	Directing I: Fundamentals of Directing
TH 460 4 credits	Drama as Education I
TH 461 4 credits	Drama as Education II
TH 463 2 credits	Student Teaching Seminar*
TH 465 6 credits	Student Teaching Practicum*

* Students seeking initial licensure in Massachusetts as a Teacher of Theatre (all levels, pre-K–12) must use 4–12 credits to complete the Educator Licensure requirements. Those not seeking initial licensure will use 8 credits toward Theatre elective courses (TH/PA/DA/MU), building an individualized program in ways similar to the students in BFA Theatre and Performance.

Total Credits: 68

Degree Requirements for Bachelor of Fine Arts in Theatre Education

The undergraduate faculty of Performing Arts is committed to the following learning objectives for the BFA in Theatre Education program.

Students will:

1. Learn to assess learning needs, develop appropriate educational goals and objectives, and design and implement drama/theater teaching strategies based on understandings of the theoretical and historical foundations of drama/theater education and the practices of applied drama and theater.
2. Develop their individual potentials and interests in production and theater education in applied theater and related fields as demonstrated in portfolios and teaching projects.

The BFA degree in Theatre Education requires specific work beyond the Performing Arts core curriculum in theater education and in areas mandated by the Commonwealth of Massachusetts as part of our Department of Elementary and Secondary Education Approved Program leading to the Initial License as a Teacher of Theatre (all levels, pre-K–12).

Required Courses

20 credits **Performing Arts Core**

Performing Arts Core courses are listed above under Degree Requirements for Performing Arts.

16 credits	**BFA Theatre Education Core**
TH 121 4 credits	Introduction to Acting I
TH 122 4 credits	Introduction to Acting II
TH 265 4 credits	Foundations of Education
PS 202 4 credits	Developmental Psychology

20 Credits	**BFA Theatre Education Advanced**
TH 381 4 credits	Directing I: Fundamentals of Directing
TH 460 4 credits	Drama as Education I
TH 461 4 credits	Drama as Education II
TH 463 2 credits	Student Teaching Seminar*
TH 465 6 credits	Student Teaching Practicum*

* Students seeking initial licensure in Massachusetts as a Teacher of Theatre (all levels, pre-K–12) must use 4–12 credits to complete the Educator Licensure requirements. Those not seeking initial licensure will use 8 credits toward Theatre elective courses (TH/PA/DA/MU), building an individualized program in ways similar to the students in BFA Theatre.

Total Credits: 56

Policies

External Programs

Many Performing Arts majors enroll in the semester-abroad program at Kasteel Well in The Netherlands during sophomore year and/or spend a semester of their senior year at the College's Los Angeles Center. BFA Acting and BFA Musical Theatre students are not eligible to participate in external programs during the academic year. They may, however, participate in external programs in the summer.

Internships

Performing Arts majors may enroll in a maximum of 8 credits of internship with Boston-area, Los Angeles, or national/international companies.

Change of Major into Performing Arts

Students already matriculating at Emerson College in a major outside of Performing Arts may not change majors to any major offered by the Department of Performing Arts. Majors offered by the Department of Performing Arts are: BFA Theatre, BFA Theatre Education, BFA Theatre and Performance, BFA Theatre Education and Performance, BFA Acting, BFA Musical Theatre, BFA Design/Technology, BFA Stage and Screen Design/Technology, and BFA Stage and Production Management.

Auditing a Course

Students who wish to attend a course without working for, or expecting to receive, formal credit may register to audit the course. Students who audit a course may not participate in the class, do not take examinations, and do not submit papers. Students may only audit lecture-type courses; students may not audit performance (acting, dance, voice, etc.) or production (theatre design, technology, and management) studio courses in which experiential learning is the primary methodology. Students must gain permission to audit a course from the course instructor and the department chair and may not register to audit a course until the first day of classes in order to give priority to students needing to take a course for credit. Enrollment may not exceed room capacity.

Production Opportunities

The department's major performance spaces include the Cutler Majestic Theatre, a 1,200–seat proscenium house located in the heart of Boston's Theatre District; the Paramount Center, which houses a 590–seat art deco theater as well as the 100–seat Jackie Liebergott Black Box Theatre; and the Tufte Performance and Production Center, which encompasses the Semel Theater, a 216-seat thrust, and the Greene Theater, a 108-seat end-stage theater. All theater spaces are supported with scene, paint, props, and costume shops, design studios, rehearsal studios, practice rooms, and a make-up studio.

Emerson Stage

Emerson Stage is the producing organization within the Department of Performing Arts that presents a full theatrical season directed by faculty and professional guest artists but where students perform, design, stage manage, dramaturg, assist, and support each production. Through productions, the curricular goals of the classroom and studio are put into practice as students are exposed to a wide range of performance and production opportunities from every major theatrical genre.

During the academic year, 8 to 10 major productions are fully mounted at the Paramount, Cutler Majestic, and the Tufte Center theaters. Every spring, NewFest is mounted through the generosity of Emerson alumnus Rod Parker '51 and includes a student-written production, readings of new work written by students, and a workshop production by a professional playwright in residence. Casting for Emerson Stage productions is generally limited to Performing Arts majors.

Class Projects

Directing Projects, Mini-Musicals, Ensemble Projects, Playwriting, and Solo Performance Festivals all may feature the work of students as directors, dramaturgs, designers, stage managers, and performers.

Educator Licensure Programs

Students who are interested in obtaining Initial Licensure in Massachusetts as a Teacher of Theatre (all levels, pre-K through grade 12) should see the Educator Preparation and Licensure section of this catalogue and consult with the department's program director of educator preparation as early as possible (or before the end of sophomore year) regarding programs and requirements. Students transferring to Emerson College above the sophomore level should contact the program director for program requirements and admission procedures.

The Theatre Education faculty offers its students review sessions for the Massachusetts Tests for Educator Licensure (MTEL) once each semester. Attendance at one of the review sessions prior to taking the exams is mandatory.

It is recommended that students take the Communicational Literacy Skills (CLST) early in their program and take the Theatre Subject Matter Test (SMT) near the end of their studies, but prior to graduation.

Students who have successfully completed all their course and practicum requirements will be considered program completers and those who have passed both parts of the MTEL will be licensure eligible.

The Initial License requires completion of a BFA degree in Theatre Education or Theatre Education and Performance along with completion of the Education Licensure Program. The student teaching practicum must be fulfilled through Emerson. The Licensure Program consists of: TH 265 Foundations of Education, TH 463 Student Teaching Seminar, 2–10 credits of TH 465 Student Teaching Practicum, and PS 202 Developmental Psychology. The last course may also be used toward a student's Liberal Arts distribution in Psychology.

The Initial License is valid for five years, after which time a student wishing to maintain licensure must meet the additional qualifications for the Professional License.

Educator Licensure Requirements
This course of study is required for all students seeking licensure.

TH 265 4 credits	Foundations of Education
TH 463 2 credits	Student Teaching Seminar
TH 465 2–10 credits	Student Teaching Practicum
PS 202 4 credits	Developmental Psychology

Minor Programs

Dance Minor

This minor requires 16 credits of coursework that combines dance theory, dance technique, and experience in the creative process within the discipline. Students are required to take the following courses (Note: all dance technique courses require an in-person discussion with and permission of the dance area head):

DA 203 4 credits	Perspectives in World Dance
DA 231 4 credits	Dance Composition I: Improvisation
8 credits	Dance Technique (four 2-credit courses)

Music History and Culture Minor

This minor requires 16 credits of coursework selected in consultation with the chair of the Department of Performing Arts. Courses may be selected from the following:

IN 303 4 credits	Poetry and Song
MU 137 4 credits	Listening to Music

MU 201 4 credits	History of Music: European
MU 202 4 credits	History of Music: American
MU 203 4 credits	Perspectives in World Music
MU 204 2 credits	Music Analysis I
MU 205 2 credits	Music Analysis II
MU 220 4 credits	History of American Popular Music
MU 239 4 credits	History of Jazz
MU 256 4 credits	Deconstructing 20th-Century Art Music
MU 313 4 credits	Topics in Music History and Culture
TH 304 4 credits	Development of the American Musical
VM 452 4 credits	Art of Noise

Students may use only one course from the Liberal Arts requirements toward the minor in Music History and Culture.

Dance Courses

DA 203
Perspectives in World Dance
4 credits
Focuses on learning to "see" and "hear" the form and music of the art of dance across world cultures. Students focus on specific dance ethnographies to understand cultural difference through a study of dance and human movement and to explore contemporary anthropological concerns about representation, globalization, history, and identity. Throughout their study, students focus on various theoretical models in anthropology for studying dance/performance. Fulfills the Aesthetic Perspective and the Global Diversity requirement.

DA 231
Dance Composition I: Improvisation
4 credits
Guides students in the discovery, development, and exploration of their own movement and imagery. The stimuli for dances include personal experiences, abstract ideas, relationships, emotions, and a variety of real or imagined materials. Prerequisite: permission of the dance area head.

DA 233
Ballet I
2 credits
Explores the fundamentals of ballet technique for beginning students. Through the traditional class sequence, students become familiar with ballet terms and technique. The class begins at the barre and progresses to center combinations, which emphasize the development of musicality, flexibility, strength, and control. May be repeated for credit. Prerequisite: permission of the dance area head.

DA 234
Modern Dance I
2 credits
Presents the fundamentals of the concert dance form exemplified in the styles of Graham, Limon, and Cunningham for beginning students. It focuses on the development of technique, including floor work, center, and traveling components. Students explore a wide range of axial and spatial movement while developing flexibility, placement, control, and a concept of dance as a performing art. May be repeated for credit. Prerequisite: permission of the dance area head.

DA 235
Tap Dance I
2 credits
Explores the technique, style, and rhythmic structure of tap dancing. Students work toward expanding the movement vocabulary. May be

repeated for credit. Prerequisite: permission of the dance area head.

DA 237
Jazz Dance I
2 credits

An introduction to the American dance form of jazz, including blues and musical theatre dance. Utilizing East Indian and African-Cuban rhythms, this technique is based on exercises and movement developed by choreographer Jack Cole. Classes focus on the development of strength, flexibility, isolation, and control through a series of stretches, strengthening exercises, and center floor combinations. May be repeated for credit. Prerequisite: permission of the dance area head.

DA 271
Dance Practicum
1 non-tuition credit

Students doing substantive work in dance under the supervision of a faculty member may enroll in Dance Practicum for credit during the term in which the work takes place. Projects, which span two terms, may be used for credit in either of the terms. Only 4 non-tuition credits may be used toward graduation. May be repeated for credit. Prerequisite: completion of a PA Non-Tuition Practicum contract including permission of instructor and department chair.

DA 333
Ballet II
2 credits

Students at the intermediate level are encouraged to explore the technical and artistic aspects of classical ballet. Each class begins with a series of exercises at the barre and continues into center floor combinations, which may include pirouettes, beats, and jumps. May be repeated for credit. Prerequisite: permission of the dance area head.

DA 335
Tap Dance II
2 credits

Students at the intermediate level concentrate on exploring more sophisticated levels of technique, style, and rhythmic structure of tap dancing. May be repeated for credit. Prerequisite: permission of the dance area head.

DA 337
Jazz Dance II
2 credits

Training in American jazz dance integrates a number of jazz styles, including Jack Cole, Fosse, and African-Cuban, which are performed today in the musical theatre and in concert. Students work to develop control, strength, and speed, with an emphasis on movement isolation and a clear jazz style. May be repeated for credit. Prerequisite: permission of the dance area head.

DA 498
Directed Study: Teaching Dance and Movement
4 credits

Classroom work involves both lecture and studio work, focusing on educational philosophy supporting a dance curriculum, aesthetic principles of dance/movement, and technical aspects of body mechanics. A pre-practicum involving 40 hours of observing/assisting area dance teachers is required. Students learn to prepare lesson plans, which articulate behavioral objectives and methods of evaluation. Students are supervised teaching some of these plans. Prerequisites: 3.0 GPA and completion of the Undergraduate Directed Study/Project Contract that includes permission of the instructor and department chair are required prior to the end of the examination period of the preceding semester.

Music Courses

MU 137
Listening to Music
4 credits

Intended for students with little or no experience in music who want to develop their listening skills and musical understanding. Emphasis is on a non-theoretical study of the elements and compositional principles of music, and careful listening to selected works of master composers in the context of a brief survey of classical music in its historical and social context. Fulfills the Aesthetic Perspective.

MU 201
History of Music: European
4 credits

Surveys European music from Greek beginnings through the Middle Ages, Renaissance, Classical, Baroque, and Romantic periods up to and including contemporary musical forms. Fulfills the Aesthetic Perspective. (Semester varies)

MU 202
History of Music: American
4 credits

Surveys American music from the first American settlers to the present, including the development of such forms as folk, regional, religious, ethnic, jazz, musical theatre, and various popular styles. Fulfills the Aesthetic Perspective. (Semester varies)

MU 203
Perspectives in World Music
4 credits

Investigates music-making within a variety of cultures, including societies from Africa, the Caribbean, India, the Far East, and Native Americans. Musical experience is examined from both the sonic and social perspectives, including musical form, instruments, and style, as well as music's role as a vehicle for defining and representing social values. Fulfills the Aesthetic Perspective and the Global Diversity requirement.

MU 204
Music Analysis I
2 credits

Introduces the analysis of music, especially as it appears in musical theatre. Topics include song structure, dance forms, and identification of the features in various genres and historical styles. Required for BFA Musical Theatre majors. Prerequisite: MU 301. (Fall semester)

MU 205
Music Analysis II
2 credits

A continuation of Music Analysis I, this course focuses on the music and lyrics of songs and shows in the musical theatre repertoire. The focus moves from basic terminology to a more detailed connection between analysis and performance. Other topics include the structure of entire shows, detailed analysis of duets and other ensemble pieces, and an increased focus on recent musical theatre repertoire. Required for BFA Musical Theatre majors. Prerequisite: MU 204. (Spring semester)

MU 220
History of American Popular Music
4 credits

This survey of American popular music from 1950 to the present traces the development of rock & roll, soul, disco, punk, metal, rap, hip-hop, and other popular genres from their multicultural roots to the digital world of the 21st century. Students examine the cultural, social, political, and economic dimensions of these genres along with their impact on the global population and marketplace. Students also connect developments in technology (recording, production, etc.) with the enormous growth of the music industry and its effect on the consumer via means of production, distribution, and promotion. Students also address the work of female musicians, songwriters, producers, etc., and the obstacles they face in the commercial music industry. Fulfills the Aesthetic Perspective. (Semester varies)

MU 239
History of Jazz
4 credits
Studies the evolution of jazz, a continuously evolving form synthesizing many different music styles. Attention is given to its African American origins, historical identifications, antisocial tendencies, political aspects, and subjective effects that have effected cultural change. Emphasis is placed on listening to the works of Armstrong, Ellington, Davis, Gillespie, Parker, Monk, Coltrane, and Mingus. Fulfills the Aesthetic Perspective and the U.S. Diversity requirement.

MU 253
Applied Music: Voice
0 credits
Studio course consists of twelve 60-minute lessons with a private instructor. Students may pursue this course on a non-credit basis by payment of a course fee. Prerequisite: BFA Musical Theatre majors only and requires permission of department assistant.

MU 254
Applied Music: Piano
0 credits
Studio course consists of twelve 60-minute lessons with a private instructor. Students may pursue this course on a non-credit basis by payment of a course fee. Prerequisite: BFA Musical Theatre majors only and requires permission of department assistant.

MU 256
Deconstructing 20th-Century Art Music
4 credits
Introduces Western art music of the 20th century to non-music majors. Students chronologically explore diverse styles and genres of music as composed by a panorama of vibrant musical personalities in the 20th century. Students' goal is to demystify some of the construction techniques and resulting sounds that have currently expanded our definition of "e-music." Included in their discovery are discussions on the interplay of music, literature, and the visual arts as reactive and motivating forces on current 21st-century aesthetics. Students close the course by investigating current trends in art music. Fulfills the Aesthetic Perspective. (Semester varies)

MU 301
Chorus
1 non-tuition credit
Students participate in weekly rehearsals leading to the public performance of choral works. Sightsinging, melody, and harmony are the course objectives. Four semesters of Chorus are required for BFA Musical Theatre majors. Prerequisite: permission of instructor. (Fall and spring semesters)

MU 302
Musical Theatre Repertoire I
2 credits
An intensive and highly focused course in learning how to prepare for musical theatre auditions. Students are assigned new repertoire from the world of musical theatre and perform from memory during most classes. Students discuss and analyze the music chosen and, with the faculty's help, provide constructive criticism of their fellow classmates. An objective of this course is to teach students to perform musical theatre literature with a strong emotional connection. Prerequisites: MU 253, MU 353, and permission of instructor. (Fall semester)

MU 303
Musical Theatre Repertoire II
2 credits
A continuation of Musical Theatre Repertoire I. The objective of this course is to accumulate a

wide range of audition material in book form that represents various musical theatre composers. Prerequisites: MU 253, MU 353, and permission of instructor. (Spring semester)

MU 313
Topics in Music History and Culture
4 credits
Selected topics examine specific musical genres, style periods, composers, and/or works of music such as opera, film music, digital music, hip hop, the work of Stephen Sondheim, etc. Through reading, listening, and discussion, these courses build musical vocabulary, improve aural perceptions of form and genre, and encourage a deeper understanding of music as cultural expression. Prerequisite: junior standing.

MU 353
Applied Music: Voice
2 credits
Advanced work in vocal technique and development of a repertoire, consisting of twelve weekly 60-minute lessons with a private instructor. Required for BFA Musical Theatre majors. No more than 8 credits of Applied Music: Voice may be counted toward credits required for graduation. Prerequisite: permission of department assistant.

MU 354
Applied Music: Piano
2 credits
For students for whom the study of piano is relevant to their professional goals. Students complete twelve weekly 60-minute individual lessons. No more than 8 credits of Applied Music: Piano may be counted toward credits required for graduation. Prerequisite: permission of department assistant.

Performing Arts Courses

PA 101
Languages of the Stage
4 credits
Introduces students to the various means of expression available to the art of the stage. In addition to an exploration of the techniques of the written script, students are introduced to the visual forms of artistic communication, their history, and the conventions of all theatrical forms. Prerequisite: BFA Theatre, BFA Theatre Education, BFA Theatre and Performance, BFA Theatre Education and Performance, BFA Acting, BFA Musical Theatre, BFA Design/Technology, BFA Stage and Screen Design/Technology, or BFA Stage and Production Management majors only.

PA 102
Theatre as a Collaborative Art
4 credits
Emphasizes the building of a collaborative process among theater artists. Students research historical collaborative relationships, create and conceptualize approaches to various texts, and familiarize themselves with the approaches of artists currently working in the theatre. Prerequisite: BFA Theatre, BFA Theatre Education, BFA Theatre and Performance, BFA Theatre Education and Performance, BFA Acting, BFA Musical Theatre, BFA Design/Technology, BFA Stage and Screen Design/Technology, or BFA Stage and Production Management majors only.

PA 125
Performing Improvisational Comedy
4 credits
Explores the fundamentals of improvisation for comedic performance through the use of games and exercises in a fast-paced, challenging learning environment. Guides students through the fundamentals of short form improvisation, focusing on building trust and spontaneity, and exploring aspects and techniques of storytelling, ensemble

playing, movement, developing characters (status and emotion) and using space. Students explore other forms of improvisation, including solo performance improvisation, structured audience interactive improvisation, and longer forms of improvisation.

PA 271
Performing Arts Practicum
1 non-tuition credit
Students doing substantive work in any area of theatre under the supervision of a faculty member may enroll in Performing Arts Practicum for credit during the term in which the work takes place. Projects, which span two terms, may be used for credit in either of the terms. May be repeated. Only 4 non-tuition credits may be used toward graduation. Prerequisites: completion of the Performing Arts Practicum Contract including permission of the instructor and department chair.

PA 371–372
Production Project
2 or 4 credits
Students with junior standing may define project work in acting, directing, design technology, stage and production management, arts and business management, musical theatre, theatre education, dance, or dramaturgy. Prerequisites: completion of the Performing Arts Project Contract including permission of the instructor and department chair.

PA 440
Creative Producing I
4 credits
Focuses on all the elements necessary for being a successful producer in the context of current opportunities and challenges for making art in our contemporary moment. Students work in the context of the artistic programming at Emerson College in the Office of the Arts, particularly as it pertains to ArtsEmerson: The World On Stage and HowlRound: A Center for the Theater Commons. Prerequisite: Seniors only. By interview/permission of instructor. (Semester varies)

PA 441
Creative Producing II
4 credits
For those students interested in continuing to develop their creative producing skills, this course includes significant hands-on producing work around the individual shows playing in the spring semester at ArtsEmerson. Students also have the opportunity to help ArtsEmerson plan for the following season. Students continue with a mix of both classroom learning and lab work. Prerequisite: Seniors only. By interview/permission of instructor. (Semester varies)

PA 471–472
Production Project
2 or 4 credits
Students with senior standing may define project work in acting, directing, design technology, stage and production management, arts and business management, musical theatre, theatre education, dance, or dramaturgy. Prerequisites: completion of the Performing Arts Project Contract including permission of the instructor and department chair.

PA 498
Directed Study in Performing Arts
2 or 4 credits
Students are provided the opportunity to explore an area of specialization in the Performing Arts on an advanced level, culminating in a research paper on a topic not covered in the regular curriculum. Prerequisites: 3.0 GPA and completion of the Undergraduate Directed Study/Project Contract including permission of the instructor and department chair are required prior to the end of the examination period of the preceding semester.

PA 499
Internship
4 or 8 credits
Students work in professional theatrical or educational settings under the direct supervision of an approved full-time employee at the site and the

designated faculty internship coordinator assigned by the Performing Arts Department. Professional experiences on-site may have specific prerequisites, most of which pertain to completion of the appropriate level theory and/or production course at the College; students should obtain details from the internship coordinator. A 4-credit internship requires 16 hours a week over a 12-week period and an 8-credit internship requires 32 hours a week over a 12-week period. Students must attend a department orientation during the semester prior to undertaking the internship, and should plan to attend pre-determined class meetings during the semester. Pre-internship participation is required in Career Services' Internship Experience Workshop. Enrollment in Emerson's Los Angeles Program is required for Los Angeles internships. Prerequisites: junior standing, GPA of 2.7 or above, and permission of instructor.

Theatre Courses

TH 121
Introduction to Acting I
4 credits

Introduces the acting process to the non-performance major. Group and individual exercise work develops a relaxed instrument able to respond freely, in the body and the voice, to emotional and external stimuli. The course moves from fundamental explorations through improvisation to work on scripted material.

TH 122
Introduction to Acting II
4 credits

Building on the work of TH 121, this course proceeds to careful study of acting craft through the vocabulary of intentions, actions, obstacles, subtext, and objectives. Prerequisite: TH 121.

TH 123
Acting I: Movement
4 credits

An intensive exploration of movement and improvisation. A variety of improvisatory approaches are employed to tap into individual creativity and to discover the power of group creation. Physical demands increase as the body is emphasized as the instrument of communication. The work includes exploration of space, energy, dynamics, rhythm, and sensory response. Actors learn to channel their physical and emotional energy into dramatic action. Prerequisite: BFA Theatre and Performance, BFA Theatre Education and Performance, or BFA Musical Theatre majors only.

TH 124
Acting II: Voice and Text
4 credits

Bases the actor's work in the experience of voice and language. The goal is a free voice in a free body and the ability to express thought and emotion with openness and truth. The course guides students through awareness of and release from habitual tensions and into body alignment, breathing, resonators, sound and movement, group interaction, and the exploration of individual and group creativity. Students use both scripted and improvised material as they discover the two to three octaves of the speaking voice and its connection with thoughts and words. Prerequisite: BFA Theatre and Performance, BFA Theatre Education and Performance, or BFA Musical Theatre majors only.

TH 130
Improvisation I
2 credits

Introduces performance majors to improvisation, developing listening skills, spontaneous playing, and the art of presence. Required for all students enrolled in the Actor Training Program. Prerequisite: BFA Theatre and Performance or BFA Theatre Education and Performance majors only. (Fall semester)

TH 131
Acting Fundamentals
2 credits

Introductory course intended to provide the acting foundation necessary for more advanced scene study. Students apply fundamental concepts explored in first-year voice, movement, and improvisation into written scenes. The emphases are on experiential exercises: improvisations, open scenes, and basic contemporary scene work. Prerequisite: TH 123 or TH 124. (Spring semester)

TH 140
Rendering
4 credits

Structured to develop fundamental skills in observation, drawing, painting, and modeling, with an emphasis on the application of these skills to the theatrical design process. Students are expected to provide appropriate materials as needed. Prerequisite: BFA Design/Technology and BFA Stage and Screen Design/Technology majors only.

TH 141–148
Stagecraft Laboratories
2 credits

Offers experience in standard technical craft practices for the theatre. Students study fundamental techniques in selected technical/craft areas including, but not limited to, scenic construction and handling, scene painting, sculpture for the stage, costume and properties construction, make-up prosthetics, masks, electrics, and lighting. Students are expected to provide appropriate materials as needed. Students may complete different Stagecraft units to a total of 8 credits. The Performing Arts core curriculum requires completion of two laboratory units, or 4 credits.

TH 141	Special Topics
TH 142	Electrics*
TH 143	Properties Construction*
TH 144	Costume Construction*
TH 145	Scenic Construction*
TH 146	Scene Painting
TH 147	Crafts
TH 148	Masks

*Required by and prioritized registration for BFA Design/Technology and BFA Stage and Production Management students.

TH 149
Emerson Stage Production Crew
0 credits

Performing Arts majors are assigned to crew one Emerson Stage production project during their first year in the program. Successful completion of this crew assignment is required as part of the Performing Arts curriculum. Students who fail to earn a satisfactory grade in TH 149 during their first year may not be eligible for work with Emerson Stage until they do so through a new crew assignment. Prerequisite: BFA Theatre, BFA Theatre Education, BFA Theatre and Performance, BFA Theatre Education and Performance, BFA Acting, BFA Musical Theatre, BFA Design/Technology, BFA Stage and Screen Design/Technology, or BFA Stage and Production Management majors only.

TH 150
History of Fashion and Décor: Design Research
4 credits

Explores the development of styles of Western architecture, furniture, and clothing as a demonstration of the human need to express the social, cultural, and psychological ideals of the period in which it occurs. From the Greeks to the 17th century, the period is presented within its historical-sociological context. The period visual elements are examined according to shape, style, construction, function, and evolution of appearance.

TH 203
Perspectives in World Theatre
4 credits

Looks at theatre and performance as an essential component and expression of culture. Surveys material in select time periods and global settings to demonstrate how the various elements of theatre work to reflect and shape culture on issues such as nationality, ethnicity, race, religion, gender, sexuality, class, and age. In order to do so, this course examines the roles and practices of directors, designers, dramaturges, and playwrights throughout the world from the classical to the postmodern period, and of varying theatrical styles. Readings include plays and historical material, as well as dramatic theory and criticism. Students attend lectures, participate in group work, view theatrical performances and videos, and talk to professionals in the field. Fulfills the Aesthetic Perspective and the Global Diversity requirement. Performing Arts majors are not permitted to enroll in this course.

TH 204
Theatre into Film
4 credits

Explores the artistic languages of theatre and film. Dramatic material written for the stage is read and analyzed and the process of adaptation of that material is explored. Texts include the works of such playwrights as Shakespeare, Strindberg, Williams, and Albee. Film texts include the work of directors such as Lumet, Cukor, Solberg, and Nichols. Fulfills the Aesthetic Perspective.

TH 205
Dress Codes: American Clothes in the 20th Century
4 credits

Examines American clothes and fashion in the 20th century, with a primary focus on the visual elements of everyday dress. Nine distinct periods are studied according to the silhouette and decorative details of each. Further, each fashion period is studied within the context of its indirect influences (social, cultural, historical, technological, economical). Particular focus is given to concepts of masculinity and femininity, and gender ambiguity; challenges to gendered clothes (such as trousers on women, long hair on men); and anti-fashion (zoot suits, beatniks, hippies, punk, goth). Fulfills the Aesthetic Perspective.

TH 215
World Drama in Its Context I
4 credits

Surveys theatre and drama from the Greeks through the Restoration, with a focus on the major periods of Western theatre and dramatic literature: the Greeks, Roman theatre and drama, Medieval theatre, Elizabethan drama, Italian Commedia Dell'arte, Spanish Golden Age, French Neo-Classicism, and Restoration. In addition, students survey Eastern classical theatre and drama with a particular emphasis on the Sanskrit theatre, the Chinese drama and the Peking Opera, and the classical theatre of Japan, including Kabuki, No, and the puppet theatre. There are selected readings of plays in their historical context with particular attention paid to theatrical styles of plays and production. Prerequisite: PA 101. (Fall semester)

TH 216
World Drama in Its Context II
4 credits

Surveys theatre and drama from the late 17th century to the present. The major periods of world theatre and drama, Romanticism, Modernism, and Post-Modernism are studied with particular emphasis on 20th-century theatre and drama throughout the world, including Africa, Asia, and Latin America. Attention is given to the work of both women and men. Theatrical conventions, innovations, and techniques developed in the Western and non-Western theatres are explored. Prerequisite: TH 215. (Spring semester)

TH 221
Scene Study I
4 credits

This intensive acting class builds on the first–year acting courses to ensure a personal commitment in the way students approach and experience scene work and acting technique. Through exercises and improvisations, students increase awareness, strengthen the ability to talk and listen, and practice recognizing and experiencing moment-to-moment acting. They then apply these skills to dramatic scripts. Students learn how to read a play from the actor's perspective and how to break down and explore a scene in terms of given circumstances, relationships, and character needs. Prerequisites: TH 123 and TH 124. (Fall semester)

TH 222
Scene Study II
4 credits

Strengthens and deepens the work begun in TH 221. Students are now ready to codify their experience into a meaningful acting vocabulary. Terms such as action, objective, super-objective, obstacle, and subtext are layered into scene work from American and British realism. Students begin to use imagery in order to more fully encounter and receive the imaginary world of the play. Prerequisite: TH 221. (Spring semester)

TH 240
Drafting
4 credits

Through weekly projects, students learn graphic techniques in drafting for theatrical production. The focus is on conventional symbolization, development of ground plans, sections, elevations, orthographics, isometrics, and construction drawings. Students are expected to provide appropriate materials as needed. Prerequisite: BFA Design/Technology, BFA Stage and Screen Design/Technology majors only.

TH 242
Lighting Design I
4 credits

Basic principles of stage lighting design are introduced, including the mechanics and optics of lighting instruments, electrical theory and practices, control systems, basic design concepts, and color theory. Controllable qualities of light are investigated and demonstrated through students' participation on a lighting crew for a department production. Design techniques are developed through a complete lighting design project. Students are expected to provide appropriate materials as needed. Prerequisite: Permission of instructor. (Semester varies)

TH 243
Sound Design
4 credits

Introduces the basic principles of theatrical sound design and the practices and skills required to develop a production's sound design and supportive technical documentation. Students are introduced to script analysis, system layout, effects development, source researching, and organization. The combined hands-on presentations and class assignments allow students to develop a working knowledge of the sound designer's responsibilities and skills. Students are expected to provide appropriate materials as needed. (Semester varies)

TH 244
Costume Construction
4 credits

Introduces basic costume patterning and construction methods. Students not only study draping, drafting, and flat-patterning, but also learn terminology, equipment usage, and the skills necessary to the entire costuming process. Students are expected to provide appropriate materials as needed. Prerequisite: PA 101. (Semester varies)

TH 245
Scene Design I
4 credits
Introduces the fundamental principles of design. Students learn how proficiency in a core set of design skills can lead to effective performance in a variety of theatrical and commercial production situations. Students are expected to provide appropriate materials as needed. Prerequisite: Design/Technology and Stage and Screen Design/Technology majors only.

TH 247
Make-Up: Theatre
2 credits
Presents a comprehensive study of the art of traditional make-up for the stage. Through the use of cosmetics and prosthetics, students learn to execute corrective, character, and age make-up. Students are expected to provide appropriate materials as needed.

TH 248
Costume Design I
4 credits
Students develop an understanding of the basic principles of costume design, character analysis, and costume design presentation. Lectures and class discussions prepare students to confront specific problems in design projects. Students are expected to provide appropriate materials as needed. (Fall semester)

TH 249
Emerson Stage Production Team
0 credits
Offers a semester-long experience in the technical areas of theatrical production for BFA Theatre Design and Technology majors. Each team develops advanced skills in the major craft areas by working on Emerson Stage productions in selected areas for an entire semester. Students are expected to provide appropriate materials as needed. Prerequisite: BFA Theatre, BFA Theatre Education, BFA Theatre and Performance, BFA Theatre Education and Performance, BFA Acting, BFA Musical Theatre, BFA Design/Technology, BFA Stage and Screen Design/Technology, or BFA Stage and Production Management majors only.

TH 250
Design Essentials
4 credits
Introduces the theatrical design process and personnel within the regional theatre model. Emphasis is placed on the interconnection between the various design areas and their function in the process of making theatre. Students explore script analysis from the designer's point of view, review various production styles and venues, and experience current production design approaches. This course exposes students to some of the basic skills and processes employed by theatrical designers. Students are expected to supply appropriate materials as needed and attend selected theatrical productions. (Semester varies)

TH 252
Master Electrician
4 credits
Studies the tools of lighting, principles of electricity, and the technical electrical skills required to become safe and proficient as a theatrical electrician as well as the process of creating paperwork, budgeting shows, and leading crews as a master electrician. Prerequisites: TH 142 and TH 242. (Fall semester)

TH 265
Foundations of Education
4 credits
Examines the basis of public education and the teaching process from a theoretical and methodological viewpoint. Multiple perspectives are employed to investigate these issues, including, but not limited to, the philosophical, historical, sociological, psychological, economic, and political.

Required course for initial licensure as a Teacher of Theatre. Prerequisite: BFA Theatre Education and BFA Theatre Education and Performance majors only. (Spring semester)

TH 275
Arts Management I
4 credits

Explores the theory and practice of arts management, with particular focus on theatre management. Extensive readings in arts management provide a foundation for further work in the field. (Spring semester)

TH 277
Stage Management I
4 credits

The fundamentals of stage management are explored through readings, discussion, written exercises, and appropriate hands-on experience. Prerequisite: BFA Theatre, BFA Theatre Education, BFA Theatre and Performance, BFA Theatre Education and Performance, BFA Acting, BFA Musical Theatre, BFA Design/Technology, BFA Stage and Screen Design/Technology, or BFA Stage and Production Management majors only. (Fall semester)

TH 313
African American Theatre and Culture
4 credits

African American drama and theatre in Africa and America are studied from their origins in African ritual and in early 19th-century America to the present. Lectures and discussions focus on traditional and modern drama and theatre, as well as significant periods of dramatic activity such as the Harlem Renaissance, the Federal Theatre Project, and the Black Arts Movement, and on representative works by major contemporary African and African American dramatists. Prerequisite: junior standing. Fulfills the U.S. Diversity requirement. (Semester varies)

TH 315
Topics in Contemporary Theatre
4 credits

Covers various topics in the aesthetics of contemporary theatre with particular focus on the history, theory, and criticism of selected contemporary performers and directors, such as Robert Wilson, Richard Foreman, Anne Bogart, Tadeusz Kantor, Jerzy Grotowski, Peter Brook, Julie Taymor, and Tadashi Suzuki, and groups such as Open Theatre, Living Theatre, and Mabou Mines. May be repeated for credit if topics differ with permission of department. Prerequisite: junior standing. Fulfills the Aesthetic Perspective. (Spring semester)

TH 320
Stage Combat: Close Quarter Combat
4 credits

Unarmed theatrical combat techniques suitable for both stage and screen are taught, including: shared-weight illusions and grappling, contact and non-contact strikes, and falls and rolls. Another unit focuses on incorporating combat props such as knives and found objects. Scene work ranges from classical to modern to self-scripted. This is an acting class using physical lines of dialogue; students bring all of their acting, voice, and movement skills to bear on this work. Prerequisite: TH 222. (Semester varies)

TH 322
Acting for the Camera
4 credits

Prepares acting students for work on camera. Students explore the actor's relationship both to the camera and to the medium. Coursework includes improvisation, monologue, and scene work. A portion of the course is devoted to "the business of acting" with special attention to film and television auditioning. Technical skill for film and television performance and an introduction to the element of film production (script/story structure, editing, lighting, and cinematography) are components of the course. Prerequisite: TH 221.

TH 324
Dialects
4 credits

Continues the actor's work of experiencing voice and language in a free body as a means to develop versatile and intelligible speech. Using specific Linklater Sound and Movement exercises as a bridge to text and as a physical connection to phonetics, students explore and expand the actor's range, stamina, and expressive ability. Students use these tools, along with Paul Meier's textbook, Accents and Dialects for Stage and Screen, to acquire British Standard (RP), Cockney, Irish, German, Russian, New York, and American Southern dialects as well as other specialty dialects as time allows. The goal of the class is to expand the actor's choices of speech and vocal expression and to acquaint her/him with the resources necessary to learn dialects. Prerequisite: TH 222.

TH 325
BFA Acting Studio I
4 credits

Intensive discovery of acting technique that builds on the first two years of voice and movement/improvisation work to ensure a personal commitment in the way a student studies and experiences scene work through the vocabulary of intentions, actions, obstacles, subtext, and objectives. This studio course integrates experiences in voice, movement, and acting work through team teaching. Significant personal and group preparation is required outside of class time. At least four additional hours per week are protected in the schedule of all students to facilitate this important work. May be repeated once for credit. Prerequisite: BFA Acting majors only who have successfully completed a faculty review, audition, and TH 222. Co-requisite: TH 326.

TH 326
BFA Acting Studio II
4 credits

Continuation of the intensive studio training work of TH 325 students in the BFA program in Acting. This studio course integrates experiences in voice, movement, and acting work through team teaching. Significant personal and group preparation is required outside of class time. At least four additional hours per week are protected in the schedule of all students to facilitate this important work. May be repeated once for credit. Prerequisite: BFA Acting majors only who have successfully completed a faculty review, audition, and TH 222. Co-requisite: TH 325.

TH 327
Advanced Musical Theatre Technique I
4 credits

Intensive technique work in acting and musical theatre repertoire. Significant personal and group preparation is required outside of class. Semester includes specific instruction in "clean singing." Prerequisite: BFA Musical Theatre majors only who have successfully completed a faculty review, audition, and TH 222. Co-requisite: TH 329 or TH 429. (Fall semester)

TH 328
Advanced Musical Theatre Technique II
4 credits

Continuation of the intensive studio training work of TH 327 for students in the BFA program in Musical Theatre. Scenes from musical theatre and plays as well as advanced musical solo work are considered. Significant personal and group preparation is required outside of class. Semester includes specific work in dialects. Prerequisite: TH 327. Co-requisite: TH 329 or TH 429.
(Spring semester)

TH 329
Musical Theatre Dance Repertoire I
2 credits
Students are assigned to class by skill level as determined by musical theatre and dance faculty. Students explore various styles of musical theatre dance and hone their audition and performance skills. May be repeated for credit. Prerequisite: BFA Musical Theatre majors only who have successfully completed a faculty review, audition, and TH 222. Co-requisite: TH 327, TH 328, TH 427, or TH 428.

TH 330
Auditions and Monologues
4 credits
Helps students develop skills in choosing, analyzing, and performing monologues for their portfolio. Addresses acting issues and staging possibilities. Students learn how to comport themselves in audition interviews both before and after their presentations. Prerequisite: TH 222. (Semester varies)

TH 340
AutoCAD
4 credits
Students learn to use the technology of computer assisted drafting (CAD) to communicate common graphical information required in theatre design and technology. This includes the creation of ground plans, elevations, section views, orthographic views, technical details, and light plots. Students produce both electronic files and printed documents that conform to accepted theatre graphics standards. The techniques of 3D modeling and rendering are also introduced. Prerequisite: TH 240.

TH 342
Lighting Design II
4 credits
Presents approaches to lighting design and poses specific design problems for students to solve. Attention is also given to color, composition, cueing, and production through presentations and discussions in class. Students participate in department productions as assistant designers and electricians. Students are expected to provide appropriate materials as needed. Prerequisite: TH 242. (Semester varies)

TH 345
Scene Design II
4 credits
Builds on the experience of fundamental level coursework. Students develop methods for solving the practical and aesthetic problems that a professional designer, working in theatre and allied fields, will encounter. Students are expected to provide appropriate materials as needed. Prerequisite: TH 245.

TH 346
Scene Painting
4 credits
Students practice with a variety of scene shop paint media and surfaces while they learn how to depict both natural and architectural forms. Both large-scale backdrop painting and more detailed faux finish techniques are studied. Students are expected to supply appropriate materials as needed. Prerequisite: BFA Theatre, BFA Theatre Education, BFA Theatre and Performance, BFA Theatre Education and Performance, BFA Acting, BFA Musical Theatre, BFA Design/Technology, BFA Stage and Screen Design/Technology, or BFA Stage and Production Management majors only.

TH 347
Make-Up Effects for Film and Television
2 credits
This basic course in the art of film and television make-up effects includes the use of refined cosmetics and prosthetic techniques to execute character, age, and casting molds to create appliances for extreme stylistic character make-up on a studio partner. Students are expected to provide appropriate materials as needed. Co-requisite: TH 247.

TH 348
Costume Design II
4 credits
Explores advanced design principles and processes in all areas of costume design. Students experience the complete process of designing costumes for a given project, including (a) creating and presenting the design concept; (b) developing appropriate paperwork for counting, building, and running costumes; and (c) budgeting specs and rendering final sketches. Students produce a portfolio of work and learn to communicate professionally with other members of the theatrical production team. Students are expected to provide appropriate materials as needed. Prerequisite: TH 248. (Semester varies)

TH 350
Topics in Design Presentation
4 credits
Various topics provide design students with the opportunity to develop specific skills in the presentation of design concepts including, but not limited to, the areas of costume design, scenic design, lighting design, museum exhibition and installation, and/or design for film and television. Work focuses on design research, conceptualization, and methods of artistic presentation appropriate to the specific design area. Students may study model building, advanced rendering technique, drawing, computer graphics, collage, mixed media, and/or portfolio presentation. Students are expected to provide appropriate materials as needed. May be repeated for credit if topics differ with permission of the department. Prerequisite: TH 140 or TH 240. (Semester varies)

TH 372
Topics in Theatre Studies
4 credits
Various topics in Theatre Studies offered. May be repeated for credit if topics differ with permission of the department. (Semester varies)

TH 375
Arts Management II
4 credits
A detailed exploration of the theory and practice of arts management using current case studies from within the field. Exploration includes extensive readings, guest speakers, research, group discussions, and writing exercises. Prerequisite: TH 275.

TH 376
Production Management
4 credits
Explores professional production management in theatre, ranging from commercial and nonprofit regional theatre models to touring and special events management. Prerequisite: TH 277. (Fall semester)

TH 377
Stage Management II
4 credits
Addresses the students' needs for comprehensive intermediate instruction, primarily focusing on the position of the assistant stage manager and how he or she functions not only within the stage management team but also as a collaborator/facilitator on plays and musicals. Prerequisite: TH 277. (Spring semester)

TH 381
Directing I: Fundamentals of Directing
4 credits
Major principles of play directing are studied. Through comprehensive script analysis, students become familiar with the structure of a play as a basis on which the various elements of theatre can be organized to achieve dramatic unity. Laboratory application of directing practices introduces students to the techniques employed by a director to communicate with actors and audience, including principles of composition, movement, stage business, and rhythm. Prerequisites: PA 101 and junior standing.

TH 388
Playwriting I
4 credits

Working from the reading and analysis of contemporary plays, from discussions of contemporary theatrical techniques, and from exercises through which the student writer gains access to personal material, the major focus of the semester is the writing and revision of several drafts of at least 1 one-act play suitable for production on stage. Pieces, scenes, and whole plays are read in class and active participation in the workshop process is a required component of the course. Prerequisite: junior standing. (Semester varies)

TH 402
Living Art in Real Space
4 credits

Examines the development and language of multidisciplinary art from the 20th century to the present day, with reference to specific artists, trends, and movements. Lectures, slide and video presentations, museum visits, student research, reading, writing, and in-depth experiential processes address how different artistic disciplines inform one another and come together in visual art performance and installations. Culminates in final presentations of multidisciplinary work by student groups documenting and mapping sources, methods, and process of their collaborations. Prerequisites: PA 101 and junior standing.

TH 410
Principles of Dramaturgy
4 credits

Provides theoretical and critical background to the profession of dramaturgy. Explores the history of dramaturgy as well as different professional venues and the variety of tasks that dramaturges perform within a particular venue. Introduces students to the areas of dramatic criticism (theatre critics and scholars, translators, script analysts, and editors), literary office dramaturgy (new script analysis, season planning, literary management of the theatre, etc.), and production dramaturgy (working with the director, audience outreach, new play development, etc.). Prerequisite: TH 215.

TH 411
Topics in Drama Studies
4 credits

Various offerings in dramatic literature, theatre history, and/or criticism including, but not limited to, modern American drama, contemporary European and American drama, contemporary women playwrights, gay and lesbian drama, Shakespeare and the Greeks, the history of acting, the history of the physical theatre, and performance studies. All courses are reading, research, and writing intensive. May be repeated for credit if topics differ with permission of the department. Prerequisite: TH 215.

TH 412
Play Analysis
4 credits

Introduces students to the art and skill of play analysis, with an eye toward production and cultural significance. Students learn building blocks of dramatic structure and analyze how structure contributes to the understanding of a play. They study plays, critical essays, and performances spanning 25 centuries of Western theatrical practice. Part of the class time is devoted to mapping the structures of the plays and analyzing how these structures may be used to create textually supported interpretations both on stage and in writing. Students explore the material through lecture, discussion, videos, and group activities. Prerequisite: TH 215.

TH 420
Stage Combat: Historical Weaponry
4 credits

Introduces three weapons commonly found in plays and films: broadsword (for example, from

Richard III or The Lord of the Rings); quarterstaff (such as in Robin Hood or Crouching Tiger, Hidden Dragon); and rapier and dagger (think Romeo and Juliet or The Three Musketeers). Students explore the fundamentals of creating safe illusions of violence using footwork, distance, targeting, blocks, strikes, and simulated wounds and kills. Scene work focuses on classical material. This is an acting class using physical lines of dialogue; students bring all of their acting, voice, and movement skills to bear on this work. Prerequisite: TH 222. (Semester varies)

TH 421
Advanced Acting: Special Topics
4 credits

Intensive scene study and acting technique exploring specific issues of style, genre, or other defined topics. Topics offered may include, but are not limited to, Shakespeare, the Greeks, Stage Combat, Comedy, Auditions and Monologues, scene work from modern drama, Asian approaches to theatre and performance, Self-Scripting, Solo Performance, Advanced Voice/Dialects, Acting for the Camera, and Musical Theatre Performance. May be repeated for credit if topics differ with permission of the department. Prerequisite: TH 222.

TH 423
Action Theatre
4 credits

Action Theater™ is a training system in physical theater improvisation that integrates vocal, physical, and verbal skills while connecting to the agility of the imagination. Exercises isolate the components of action—time, space, shape, and energy—so they can be examined, experienced, and altered in order to expand the expressive range and palette. The work provides tools to examine one's perceptive and responsive process, and address habits that limit one's ability to remain embodied, engaged, and in the moment. Students apply these skills to structured solo and ensemble improvisational performance. Prerequisite: TH 222. (Semester varies)

TH 424
Advanced Acting for the Camera
4 credits

Prepares acting students for work on camera. Coursework includes: improvisation, monologues, and scene work. A portion of the course is devoted to the business of acting with special attention to film and television auditioning. Technical skills for film and television performance and an introduction to the elements of film production and emerging media are a component of the course. Part of the semester is devoted to working with a Visual and Media Arts undergraduate directing class. Prerequisite: TH 322. (Semester varies)

TH 425
BFA Acting Studio III
4 credits

Continuation of the intensive studio training work of TH 325 and TH 326 for students in the BFA program in Acting. Scene study problems move toward issues of style, including a range of aesthetic and acting style issues. This studio course integrates experiences in voice, movement, stage combat (including unarmed and Elizabethan rapier), and acting work through team teaching. Significant personal and group preparation is required outside of class time. At least four additional hours per week are protected in the schedule of all students to facilitate this important work. May be repeated once for credit. Prerequisites: TH 325 and TH 326. Co-requisite: TH 426.

TH 426
BFA Acting Studio IV
4 credits

Continuation of the intensive studio training work of TH 425 for students in the BFA program in Acting. Beyond continued scene work, significant attention is paid to audition technique and to a thorough orientation to the profession and the business of acting. This studio course integrates experiences in voice, movement, and acting work through team teaching. Significant personal and group preparation is required outside of class time. At least four additional hours per week are protected in the schedule of all students to facilitate this important work. May be repeated once for credit. Prerequisites: TH 325 and TH 326. Co-requisite: TH 425.

TH 427
Musical Theatre Styles I
4 credits

An intensive investigation of pop-rock styles, both in pure pop repertoire and contemporary musical theatre repertoire, in solo work and scenes. The semester culminates in individual cabaret performances, created by the students themselves. Prerequisite: TH 328.
Co-requisite: TH 329 or TH 429. (Fall semester)

TH 428
Musical Theatre Styles II
4 credits

Senior-level BFA Musical Theatre majors continue the exploration of musical theatre genres and styles as they spend the semester working strictly on works by emerging composers. The composers are invited to visit and participate in classes, creating opportunities for networking and connecting with the artists who are creating new works of musical theatre. In addition, one class per week is devoted to preparations for the Senior Showcase, which is performed for students, families, and industry professionals during commencement weekend. Prerequisite: TH 427. Co-requisite: TH 329 or TH 429. (Spring semester)

TH 429
Musical Theatre Dance Repertoire II
2 credits

Students are assigned to class by skill level, as determined by musical theatre and dance faculty. Students explore various styles of musical theatre dance and hone their audition and performance skills. May be repeated for credit. Prerequisite: BFA Musical Theatre majors only who have successfully completed a faculty review, audition, and TH 222. Co-requisite: TH 327, TH 328, TH 427, or TH 428.

TH 431
Shakespeare Performance
4 credits

Explores Shakespeare's poetry through the body and voice as a way not only of avoiding intellectual pitfalls but also as a path to nurture and experience this poetry through embodied vibration, sensation, and image. Rhetorical structure and devices are explored as well in the manner, via the body rather than the brain. Prerequisite: TH 222.

TH 440
Technical Theatre Laboratory
2 or 4 credits

Various workshops are structured to introduce students to a broad range of technical experience. The subject matter for these workshops may include:

- Properties design and construction
- Audio design for performing arts
- Advanced electrics
- Design and construction for film and television

Students are expected to provide appropriate materials as needed. Course may be repeated up to a total of 8 credits. Permission of instructor required.

TH 441
Topics in Technical Design
4 credits

Introduces the organization of the scene shop, tool maintenance and usage, construction techniques, technical drawing development, computer applications, rigging, and time and material budgeting. Students complete class projects and work on Emerson Stage productions. Students are expected to provide appropriate materials as needed. May be repeated for credit. Permission of instructor is required.

TH 443
Lighting Design III
4 credits
This advanced course encompasses esthetic, technical, and practical instruction in the development of the art and craft of lighting design as it applies to museums, exhibits, event design, and other non-traditional venues. Students learn the skills necessary to move a lighting design from client meetings to completion with a special focus on how that design will be represented in the many venues required in event planning. Additionally, students learn to analyze client needs and translate ideas into visual images to be presented at the event. Prerequisite: TH 342. (Semester varies)

TH 460
Drama as Education I
4 credits
Examines the philosophy behind the teaching of theatre and the use of drama as an educational tool in classroom, workshop, and production settings. Students learn to assess the learning needs of their students, develop appropriate educational goals, and design and implement teaching strategies. There are 40 hours of pre-practicum work, including observations of area theatre and drama classes from grades pre-K through 12. Course is open to any Performing Arts major and others with permission of instructor. It is required for BFA Theatre Education and BFA Theatre Education and Performance majors seeking initial licensure as a Teacher of Theatre. (Fall semester)

TH 461
Drama as Education II
4 credits
Students delve more deeply into the philosophy and practice of teaching through drama and theatre. Forty hours of pre-practicum work with students from grades pre-K through 12 is required. Prerequisite: TH 460. Course is required for for BFA Theatre Education and BFA Theatre Education and Performance majors seeking initial licensure as a Teacher of Theatre. (Spring semester)

TH 463
Student Teaching Seminar
2 credits
Students concurrently enrolled in TH 465 Student Teaching Practicum also attend this weekly seminar to explore issues, resources, questions, problems, and solutions to the teaching/learning challenges they are facing in their practicum experience. Topics pertinent to beginning teachers, including classroom management strategies and curriculum and lesson plan development, are explored. Students reflect on their teaching experiences and critically examine their current and future roles as classroom instructors. Students will understand the need for a community of teachers and gain a sense of confidence about their teaching skills. Prerequisites: TH 460 and permission of the Theatre Education program director. Co-requisite: TH 465.

TH 465
Student Teaching Practicum
2–10 credits
An 8- to 14-week practicum provides supervised student teaching activities at either the elementary, middle, or high school level. Students practice teaching in a school system, which permits them to interact with students and teachers in their area of concentration. Working closely with the on-site cooperating practitioner, students develop instructional units and must be engaged in 300

hours of teaching. The practicum is open only to students who have completed their education program sequence. Prerequisites: TH 460 and permission of the Theatre Education program director. Co-requisite: TH 463.

TH 467
Special Topics in Theatre Education
4 credits

Examines such topics as theatre-in-education, puppetry, playwriting with and for youth, theatre education outreach, and the teaching of dance and movement. Subject matter varies each semester. May be repeated for credit if topics differ with permission of the department. Prerequisite: TH 460 or TH 461. (Semester varies)

TH 468
Multicultural Education
4 credits

Introduces students to a variety of perspectives and approaches to multicultural education. Includes an exploration of the range of issues involved in this complex topic, such as curricular and teaching issues, social and behavioral issues, bilingual education, testing systems, tacking, and unequal power dynamics. Also focuses on the ways in which drama and theatre can facilitate change in these areas. Prerequisite: TH 460. (Semester varies)

TH 469
Playmaking/Teaching/Playmaking
4 credits

Provides an intensive introduction and exploration of playmaking with young people, ages 8–21. The Offers a variety of approaches to developing original material with students and identifies strategies for integrating curriculum topics and playmaking, as well as social, personal, and societal exploration. The role of playmaking as a culturally relevant curriculum is addressed. Prerequisite: TH 460. (Semester varies)

TH 470
Design in Practice Topics
4 credits

In this advanced course of study, students develop the required practical skills necessary for the design and execution of a theatrical production design. Students further develop the ability to analyze a script, song, or score and translate the ideas therein into visual images. They learn to move a design from concept to completion under the actual "in theatre" conditions, while still maintaining a safe, constructive learning environment. They put into actual practice the equipment, methods, procedures, and skills necessary to implement a successful design. Students are expected to provide appropriate materials as needed. May be repeated for credit if topics differ with permission of the department. Prerequisites: permission of instructor and first-level design class depending on topic.

TH 471
The Business of Acting
4 credits

Shows students how to effectively and successfully transition from students of performing arts to professional performing artists. Students learn the difference between talent and the ability to traverse the Los Angeles entertainment industry through the perspective of a working actor's business needs. Prerequisite: junior standing. Offered in Los Angeles only.

TH 475
Topics in Arts Management
4 credits

Various offerings in arts management including but not limited to commercial producing, financial management for nonprofits, fundraising, marketing and audience development for the performing arts, public policy in the performing arts, and contemporary issues in arts management. May be repeated for credit if topics differ with permission of the department. Prerequisite: TH 275.

TH 476
The Stage Manager in Rehearsal and Performance
4 credits

Part One: In-depth exploration of the Actors' Equity Association LORT agreement and practical application in the rehearsal process and performance. Part Two: Cue calling for dramatic productions and musicals. Prerequisite: TH 377.

TH 477
Stage Management III
4 credits

Provides students with the additional tools, techniques, and information to build the bridge from practicing stage management in an educational environment to the professional theatre or MFA program through in-depth study of the Actor's Equity Rules, creation of complex repertory rehearsal schedules of multiple productions, and hands-on training exercises of calling musical show cues with lighting, automation, and fly to music with cue lights. Prerequisite: TH 377. (Fall semester)

TH 478
Business of Design
4 credits

This comprehensive course covers the organizational, business, legal, accounting, marketing, and job execution strategies necessary to succeed in the business side of the design arena. It approaches issues relevant to the requirements forming a business entity; admission to and interaction with professional trade unions and exploration of producing organizations; issues of insurance, bookkeeping, licenses, and/or permits; preparing a professional resume and portfolio; job strategies using online sources for entry-level work; entrepreneurial opportunities; and interaction with allied businesses and other topics.

TH 479
Topics in the Business of Theatre
4 credits

Various topics related to the business of theatre for future working professionals are explored. Different sections approach issues relevant to specific career paths, i.e., acting, design, stage management, etc., such as: the finding of appropriate audition material, and audition and casting process in theatre, film, and television; the requirements for admission to professional trade unions, AEA, and exploration of service organizations; issues of titles, licenses, and/or permits; preparing a professional résumé and/or portfolio, job strategies using online sources for entry-level work; entrepreneurial opportunities and interaction with allied businesses and fundraising for nonprofit companies; and other topics as appropriate to individual sections. Prerequisites: BFA Theatre, BFA Theatre Education, BFA Theatre and Performance, BFA Theatre Education and Performance, BFA Acting, BFA Musical Theatre, BFA Design/Technology, BFA Stage and Screen Design/Technology, or BFA Stage and Production Management majors only and junior standing. (Semester varies)

TH 482
Directing II: Theory and Practice
4 credits

Extending the experiences of Directing I, this course emphasizes the application and unification of stage directing techniques and theories leading to a concept for production. Through selected scenes and projects for class presentation, students continue the exploration of materials and methods of communicating the dramatic content of a script to an audience. Prerequisite: TH 381.

TH 487
Stage Management IV
4 credits

In-depth exploration of Actors Equity Association agreements and practical application in the rehearsal process and performance. Cue calling theory and techniques for dramatic productions and musicals are also studied. Prerequisite: TH 477.

TH 488
Playwriting II
4 credits

Includes, but is not limited to, the study of dramaturgical elements in the work of contemporary and classic playwrights, as well as continued study of story development, structure, and the use of dialogue. Students present a variety of work in class, their own and the work of others, looking at plays from the perspective of the actor, director, designer and, most importantly, the audience. By the end of the semester, students complete the first draft of a newly conceived full-length play or the third draft of the one-act play begun in Playwriting I. Prerequisite: TH 388.

Courses at the 500 level may not be taken by any student who is not a senior at the time the course is offered.

TH 514
Theatre Studies Seminar
4 credits

Examines and explores various topics in theatre studies, including, but not limited to, the areas of theatre history, criticism, theory, aesthetics, performance studies, and dramatic literature. May be repeated for credit if topics differ with permission of the department. Prerequisite: TH 216. (Semester varies)

TH 521
Ensemble Workshop Topics
4 credits

Students create a workshop production focused on a collective approach to theatrical collaboration. Research and in-depth study of the chosen source material accompany practical application and approaches to working in an ensemble, leading to a public showing of the group's work. May be repeated once for credit. Prerequisite: permission of instructor. (Semester varies)

TH 531
Contemporary Women Playwrights
4 credits

Students engage in an investigation and exploration of plays written by contemporary women from various cultures and backgrounds. The course poses the following questions: (1) Is there a woman's aesthetic in playwriting? (2) If so, what is it? (3) Do women playwrights approach structure, character, and style "differently?" (4) What is the nature of critical response to plays written by women? In addition to reading material, students also study a variety of critical responses to particular plays and to the work of women playwrights in general.

TH 540
Puppetry
4 credits

The art of puppetry and the basic methods of construction, operation, manipulation, and performance of puppets are examined. Emphasis is on the use of puppets as an educational tool. Projects include creating examples of each of the four major types of puppets: shadow, hand, rod, and marionette—using a range of construction techniques and materials appropriate to an educational setting. The course culminates in the construction of puppets for in-class presentations. Students are expected to provide appropriate materials as needed. (Semester varies)

TH 562
Theatre for Young Audiences
4 credits

Introduces the scope, purposes, and history of theatre experiences for children and adolescents. Topics include play reading and analysis, the examination of formal and participatory theatre, and theatre-in-education techniques. Prerequisite: BFA Theatre, BFA Theatre Education, BFA Theatre and Performance, BFA Theatre Education and Performance, BFA Acting, BFA Musical Theatre, BFA Design/Technology, BFA Stage and Screen Design/Technology, or BFA Stage and Production Management majors only or permission of instructor. (Fall semester)

TH 567
Playwriting for and with Youth
4 credits
Introduces a variety of schemes and stimuli to use in writing scripts for child or youth audiences or to use in helping young people write their own plays. Attention is given to freeing and stretching the imagination, issues of structure, and methods of play development, culminating in readings of new work. Class work includes writing, improvising, reading aloud, critiquing, and discussing work for and with youth. Prerequisite: BFA Theatre, BFA Theatre Education, BFA Theatre and Performance, BFA Theatre Education and Performance, BFA Acting, BFA Musical Theatre, BFA Design/Technology, BFA Stage and Screen Design/Technology, or BFA Stage and Production Management majors only. (Semester varies)

TH 579
10K and Under: Writing the Small Arts Grant
4 credits
Students design grant proposals with a focus on community-based projects, learning grant writing, skill building, and developing relationships with local arts funders and community artists successful at grant writing and community-based collaborations. Skills include research, budget preparation, developing "boilerplate" data, and writing for specific constituencies and potential audiences. (Semester varies)

TH 584
Directing the Musical
4 credits
Building on the experience of one directing class, students are instructed in the particular challenges of directing a musical theatre production: from coaching singing and acting performance to staging complex scenes that involve music and dance, from learning the skills needed to create a collaborative atmosphere to understanding the communication skills needed to work well with designers, technicians, stage managers, and all other personnel involved in the production of musical theatre. Prerequisites: Performing Arts majors who have completed one directing course and permission of instructor. (Fall semester)

TH 589
Playwriting Workshop
4 credits
Provides students with the ability to experience exercises designed to generate ideas, develop playwriting technique, and explore the theatrical realization of text. Prerequisite: TH 388. (Semester varies)

Department of Visual and Media Arts

Professors Cook, Cooper, Freeman, Gianvitor, Knight, Kotz Cornejo, Roberts-Breslin, Schaefer, Shattuc, and Shaw; Associate Professors Archambault, Banks, Belkina, Bosmajian, Fields, Fry, Gaucher, Gianvito, Gordon, Ildari, Kingdon, Knight (Chair), Lake, Macak, Methot, Ramey, Sabal, Schaefer, Selig, Sheldon, Stawarz, Todd, and Wang; Assistant Professors Basanese, Clarke, Fausak, Karimzadeh, Lee, Lin, Matthews, Navarro, Ramirez, Turano, and Zaidan; The Lois and Henry Foster Chair in Contemporary Art Theory and Practice Ketner; Senior Distinguished Director-in-Residence Life; Senior Distinguished Producer-in-Residence Reisman; Senior Director-in-Residence Patton-Spruill; Senior Scholars-in-Residence Feil, Flynn, and Lane; Production Designer-in-Residence McCarry; Artists-in-Residence Lee and Saraceni; Producer-in-Residence Agui Carter.

The Department of Visual and Media Arts educates students to become informed, ethical, creative, and disciplined scholars and practitioners while learning to present ideas and tell stories. The department's faculty encourages broad-based learning built on a balance of theory and practice and is dedicated to including the perspectives of many cultures and nations. Students gain an understanding of the social, political, and cultural implications of the visual, media, and sound arts, so that they develop an appreciation of the principles that lead to reasoned and humane outcomes.

Programs

The Department of Visual and Media Arts offers a curriculum designed to provide students with a comprehensive education in various media arts, including screenwriting, film, TV, sound design, interactive new media, game design, and others. The department offers two tracks within its Bachelor of Arts (BA) curriculum: Media Arts Production and Media Studies, as well as a Bachelor of Fine Arts (BFA) degree in Media Arts Production.

Degree Requirements for Bachelor of Arts in Media Arts Production

Production Track

The undergraduate faculty of Visual and Media Arts is committed to the following learning objectives for the BA in Media Arts Production program.

Students will:

1. Demonstrate an understanding of the history, theory, and practice of visual and media arts.
2. Demonstrate technical proficiency in media arts production.
3. Create media arts with originality and aesthetic coherence.
4. Demonstrate their ability to research and analyze issues in media arts.
5. Learn to apply ethical principles in the production and analysis of media arts.

The following degree requirements pertain to the Production Track of the Bachelor of Arts degree. Forty-four credits in Visual and Media Arts plus 8 credits in upper-level Liberal Arts are required for a major under the BA degree. Students are encouraged to combine elements of study from diverse areas offered by the department in order to broaden their knowledge and adaptability, and to serve their artistic and intellectual interests as well as their career goals. Students should remain in contact with the department and their academic advisor for information pertaining to requirements and course offerings.

In addition to the Liberal Arts and major requirements, all students are required to complete at least two courses at the 300 or 400 level from the following Liberal Arts areas:

HI	History
IN	Interdisciplinary Studies
LI	Literature
PH	Ethics or Philosophy
PL	Political Science
PS	Psychology
RL	Religion
SC	Science
SO	Sociology

TH 304, 313, 315
VM 315, 409, 410

I. Visual and Media Arts Foundations
12 Credits

The Visual and Media Arts Foundations offers the student a broad theoretical, historical, and practical introduction to the visual and media arts.

Required Courses

VM 100	History of Media Arts I
VM 101	History of Media Arts II
VM 120	Foundations in Visual and Media Arts Production

Students are required to attend the Production Safety Workshop, VM 110, while enrolled in VM 120.

II. Introductory Courses
16 Credits

At the Introductory level, students explore one or more of the department's main discipline areas.

Required Courses

One course in Critical Studies

VM 200	Media Criticism and Theory

At least one of the following Introductory Writing and Concept Development courses:

VM 202	Critical Listening
VM 220	Writing the Short Subject
VM 222	Writing for Television

At least one of the following Introductory Production courses:

VM 204	Topics in Media Arts: Practice

VM 230	Introduction to Film Production
VM 231	Intermediate Film Production
VM 240	Introduction to Video Field Production
VM 241	Introduction to Studio Television Production
VM 242	Introduction to Documentary Production
VM 243	Introduction to Narrative Drama
VM 250	Introduction to Sound Principles and Audio Production
VM 251	Location Sound Recording
VM 260	Introduction to Interactive Media
VM 261	Computer Animation
VM 263 Media	Drawing for Time-Based
VM 265	Introduction to Photography
VM 270	Introduction to Game Design

Students are required to complete at least one additional course from the Introductory Production or Writing and Concept Development areas.

III. Visual and Media Arts Electives
16 Credits

Required Courses

Students are required to complete at least two intermediate or advanced production courses numbered VM 320–381, 420–497, or 520.

Students are required to complete at least one visual and media studies seminar course from VM 402, 409, or 410.

In addition to the studies seminar, students are required to complete at least one additional advanced studies course numbered 300–315, 400–418, or 500.

The Visual and Media Arts faculty has developed possible plans of study to help students navigate the wide range of course options. The possible plans of study are optional and are meant only to serve as guides for students. A plan of study is a sequence of classes specifically designed to develop expertise in one of the areas listed below:

- Animation and Motion Media
- Cinematography/Videography
- Directing Narrative Fiction
- Documentary Production
- Experimental Media Production
- Filmmaking
- Interactive Media and Games
- Photography
- Post-Production
- Producing
- Sound Design/Audio Post-Production
- Studio TV Production
- Writing for Film and Television

BA Production Capstone Project

During a student's final semesters, the option of working on advanced production projects is available. Students can apply to register for VM 491 Capstone Project, which provides the opportunity for students to realize a one-semester production project, reel, or portfolio in their senior year. The capstone project is optional for the BA degree. Registration for VM 491 requires faculty committee approval. Students seeking to pursue a yearlong course of work on a thesis-level project and a more rigorous course of study may apply to the Bachelor of Fine Arts (BFA) program. More information about the BFA degree program is provided in the following section.

Media Studies Track

The undergraduate faculty of Visual and Media Arts is committed to the following learning objectives for the BA in Media Studies program.

Students will:

1. Demonstrate an understanding of the history, theory, and practice of media arts.
2. Demonstrate basic skills in media arts production.
3. Generate and conduct their own research in the history and theory of media arts.
4. Apply ethical principles in the research and analysis of media arts.

The Media Studies Track is designed for students whose focus is the scholarly study of the media arts, especially those students desiring preparation for careers in media criticism, publishing, industry research, or advanced studies in media arts or law.

I. Visual and Media Arts Foundations
12 Credits

The Visual and Media Arts Foundations offers the student a broad theoretical, historical, and practical introduction to the visual and media arts.

Required Courses	
VM 100	History of Media Arts I
VM 101	History of Media Arts II
VM 120	Foundations in Visual and Media Arts Production

Students are required to attend the Production Safety Workshop, VM 110, while enrolled in VM 120.

II. Visual and Media Arts Theory and Practice
8 Credits

Required Courses	
VM 200	Media Criticism and Theory
	One 200-level production or writing and concept course

III. Visual and Media Studies
16 Credits Minimum

Required Courses	
VM 402, 409, 410	Seminar in Visual and Media Arts Course

In addition to VM 402, students are required to complete at least three additional advanced visual and media studies courses numbered 300–315, 400–418, or 500.

IV. Visual and Media Arts Electives
8 Credits

Required Courses

Two Visual and Media Arts elective courses

Degree Requirements for Bachelor of Fine Arts in Media Arts Production

The undergraduate faculty of Visual and Media Arts is committed to the following learning objectives for the BFA in Media Arts Production program.

Students will:

1. Demonstrate an understanding of the history, theory, and practice of visual and media arts.
2. Demonstrate technical proficiency in media arts production.
3. Create media arts with originality and aesthetic depth.
4. Demonstrate their ability to research and analyze media arts.
5. Apply ethical principles in the production and analysis of media arts.

6. Create an advanced-level project in their own media specialization.

Students are encouraged to pursue a Bachelor of Fine Arts degree (BFA), which includes a yearlong, intensive capstone project in the student's chosen medium. The BFA encourages innovative exploration of voice, form, culture, and genre.

Application
Students are eligible to apply for entry to the BFA program in their junior year. Applications and information about the application process are available through the office of the BFA program director in the Visual and Media Arts Department. Students applying for the BFA should have a minimum grade point average of 3.0 and should maintain at least a 3.0 grade point average to continue. Admission to the BFA program is competitive.

Requirements
Thesis Project: Students admitted to the BFA program must complete their thesis project by the end of their last semester at the College on the Boston campus.

Courses
In addition to the requirements listed in the Bachelor of Arts Media Arts Production Track above, an additional 16 credits in media production courses are required for the BFA degree, including two consecutive semesters of VM 490 BFA Production Workshop to be taken during the student's final two semesters on the Boston campus. All students must submit portfolios, transcripts, and project proposals by the designated deadline for BFA committee review for admission to VM 490. Admission is by committee approval only.

The remaining 16 credits of media production course requirements must include:

1. An advanced-level course in the student's chosen field of production; and
2. An advanced-level production elective that supports development or completion of the final project.

Students should note that the BFA program leaves limited opportunity for electives. Students must consult the BFA program director for detailed information on the required and recommended elective coursework for the BFA degree.

Policies

1. At least 20 of the Visual and Media Arts degree credits, which count toward meeting the major requirement, must be taken at Emerson College.
2. Students are required to complete the Production Safety Workshop, VM 110, prior to enrolling in any 200–level production courses.
3. For students entering in Fall 2010 and after: During junior and senior years, students must take two courses in the liberal arts at the 300 level or above from courses approved by the department. These courses may not also be used to satisfy a Liberal Arts or major requirement.
4. No more than one course in which a student earns a D may be counted toward the major requirements.
5. Sophomores are limited to a maximum of 8 credits of major courses each semester.
6. Juniors and seniors are limited to a maximum of 12 credits of major courses each semester.

Transfer Policy

Any student in the College wishing to apply for transfer into the Visual and Media Arts Department must do so by the designated deadline, have a GPA of at least 3.5, and provide a two-page, double-spaced statement that clearly explains her or his motivation for the transfer request and interest in visual and media arts. Even if all requirements are met, acceptance into the

VMA Department is subject to the approval of the department chair. Details regarding the application process and deadlines are available from the Academic Advising Center at *advising@emerson.edu*.

Double Major Policy

Because of the intense demands of the Visual and Media Arts curriculum, students who pursue a major in the Department of Visual and Media Arts may not double major.

Class Enrollment Policy

Any student enrolled in a course in the Department of Visual and Media Arts who does not attend class during the first four class hours, and who has not made prior arrangements with the instructor, may be dropped from the class at the instructor's discretion, regardless of any prior registration of the student for the course in question. Students dropped from a class for this reason will be readmitted only with the approval of the course instructor and if there is still room for an additional student in the class.

Internships, Directed Studies, and Directed Projects

Although students may take more than one internship, no more than 4 credits of internship or 8 credits combined of internship, directed study, or directed projects may count toward the major in Visual and Media Arts.

Co-curricular Activities

A wealth of co-curricular activities (VM 337 and VM 340–349) are available to students interested in various facets of the visual and media arts. Options include two radio stations (WERS and WECB), a television station (the Emerson Channel), a record label (Emerson Records), a magazine of criticism (*Latent Image*), a screenwriting workshop (spec), and multiple production groups (Emerson Independent Video, Frames Per Second, Women in Motion, a chapter of the National Broadcasting Society, and the EVVYs).

Minor Programs

Art History Minor

The Art History minor offers students an opportunity to study the history, theory, and criticism of the visual arts in greater depth than encountered through Liberal Arts requirements alone. The curriculum comprises both Western and non-Western traditions. Some courses study by chronological time period, or specific geographic regions and/or cultures, while others are organized to investigate particular philosophical, sociocultural, or thematic undercurrents in the arts. The minor consists of 16 credits chosen from the following courses. No more than 4 credits may also count toward the Liberal Arts requirement.

Historical Surveys (choose at least two)

VM 210	History of Western Art I: Renaissance and Baroque
VM 211	History of Western Art II: 18th- and 19th-Century Art
VM 212	History of Western Art III: Modern
VM 213	History of Western Art IV: Post-World War II
VM 214	History of Non-Western Art I: East Asian Arts
VM 215	History of Non-Western Art II: South Asian Arts
VM 216	History of Non-Western Art III: Africa and African Diaspora Arts
VM 217	History of Non-Western Art IV: Arts of the Americas and the Pacific

Required Course	
VM 409	Seminar in Western Art or
VM 410	Seminar in Non-Western Art

Students must also successfully complete at least one other course in the Visual Arts (excluding studio arts or production courses). This may include the courses listed above or VM 105, VM 203, VM 205, VM 315, or any pre-approved Interdisciplinary Studies course offered through the Institute.

Comedy Writing and Performance Minor

Required Core Course	
SA 102 or SA 103	The Evolution of Comedy I or II

Choose two to three courses from the following Writing courses:

VM 222	Writing for Television (Required course)
VM 322	Comedy Writing for Television
VM 329	Comedy Writing for Late Night
VM 423	Writing the TV Pilot
VM 429	The Comedy Writers Room

Choose one to two courses from the following Performance courses:

PA 125	Performing Improvisational Comedy
TH 121	Introduction to Acting
WR 315	Intermediate Creative Writing: Sketch Troupe*
WR 315	Intermediate Creative Writing: Stand-up*

*WR 315 has a heavy performance component.

Photography Minor

The Photography minor offers students a unique blend of darkroom and digital approaches to photography. Students develop their artistic vision out of an informed inquiry into the histories, theories, and practices of photography and culture. The curriculum allows students to produce a body of work through a constructive dialogue that builds on the particular strengths of the student, the faculty, and the resources of the institution. The minor offers students both fundamental and specialized photography skills and opportunities for experimentation and innovation.

Required Courses	
VM 203	History of Photography: 19th Century to the 1970s
Or	
VM 205	History of Photography: 1970 to the Present
VM 265	Introduction to Photography
VM 365	Darkroom Photography
Or	
VM 366	Digital Photography

In addition, students must successfully complete at least one course from the following:

VM 365	Darkroom Photography, if not use above
VM 366	Digital Photography, if not use above
VM 367	Advanced Digital Photography
VM 465	Documentary Photography
VM 492	Photo Practicum

Visual and Media Arts Courses

VM 100
History of Media Arts I
4 credits
This is the first of a two-semester course that

explores the historical development of the media arts, including the film, broadcasting, and sound recording industries until 1965. Investigates the relationships between economics, industrial history, and social and political systems, and the styles and techniques of specific films and broadcast programs. Special attention is given to the diversity of styles of presentation in the media. Prerequisite: Visual and Media Arts majors only.

VM 101
History of Media Arts II
4 credits

This is the second of a two-semester course that explores the historical development of the media arts, focusing on the continuing development of the film, broadcasting, and sound recording industries after 1965, as well as the development of video and digital technologies. Investigates the relationships between economics, industrial history, and social and political systems, and the styles and techniques of specific films and videos, broadcast programs, and digital media products. Prerequisites: Visual and Media Arts majors only, VM 100.

VM 105
Introduction to Visual Arts
4 credits

Investigates the visual language of communication shared among all of the visual arts, emphasizing visual analysis, understanding of materials, the history of style and techniques, and the functions and meanings of art in its varied manifestations. Provides a foundation for subsequent studies in the visual and media arts. Fulfills the Aesthetic Perspective.

VM 110
Production Safety Workshop
0 credit

A one-time lecture that empowers students to safely navigate student productions and more fully understand production safety procedures. Course is offered Pass/Fail and a passing grade is required to advance to all 200–level production courses.

VM 120
Foundations in Visual and Media Arts Production
4 credits

A combination of lectures and hands-on workshops examines the relationships among photography, graphics, audio, film, video, and digital media within the context of cross-media concepts, theories, and applications. Traces the creative process from conception and writing through production and post-production. Students proceed through a series of exercises that lead to completion of a final project, establishing a foundation for advanced production coursework. Prerequisites: Visual and Media Arts majors only, VM 100 (can be co-requisite).

VM 140
Introduction to Video Production for Non-Majors
4 credits

This course is not open to Visual and Media Arts majors. Introduces students to single–camera video production. Students learn how to operate equipment as well as the principles underlying shooting, editing, and online distribution. Emphasis is placed on the traditional stages of preproduction, production, and postproduction, but students also examine how video is used in other environments (such as desktop and smartphone platforms). (Semester varies)

VM 200
Media Criticism and Theory
4 credits

Explores theoretical and critical approaches to the study of photography, film, television and video, audio, and digital culture. Theories and methods examine issues relating to production and authorship in the media arts, audience reception and effects, political ideology, ethics, aesthetics, cultural diversity, and schools of thought within the liberal arts. Extensive critical writing and reading in media criticism and theory. Prerequisites: VM 101 and VM 120.

VM 202
Critical Listening
4 credits

Provides a study of the psycho-acoustic perception and analysis of classical and contemporary use of sound in the media. Students identify and define acoustic variables, comparing past and present recordings in all media. Prerequisites: VM 101 and VM 120.

VM 203
History of Photography: 19th Century to the 1970s
4 credits

Surveys the aesthetic and technical development of photography from its invention to the present day, with emphasis on the 20th century. A critical analysis of the medium develops an understanding of the influence and appropriation of photography today. Fulfills the Aesthetic Perspective.

VM 204
Topics in Media Arts: Practice
4 credits

Explores various aspects of media arts practice. May be repeated for credit if topics differ. Prerequisites: VM 110, VM 101, and VM 120.

VM 205
History of Photography: 1970 to the Present
4 credits

From documentary and documents of performances to the highly constructed imagery utilized by contemporary artists, students explore diverse subjects, styles, and methods that cover portrait, object, city, memory, appropriation, landscape, and narrative. The course combines weekly slide talks with theory and criticism reading discussions, field trips to exhibitions, visiting artists, research papers, and a final production project and exhibition. Fulfills the Aesthetic Perspective.

VM 210
History of Western Art I: Renaissance and Baroque
4 credits

Explores Renaissance and Baroque art, beginning with Proto-Renaissance works in the 14th century, and concluding with the Late Baroque in the later 17th/early 18th century. Students study major works and artists characterizing these movements, and the critical treatment they received over the centuries. Fulfills the Aesthetic Perspective. (Semester varies)

VM 211
History of Western Art II: 18th- and 19th-Century Art
4 credits

Investigates the evolution of the arts in the Western tradition through the 18th and 19th centuries. Major works, styles, and artists are examined within the context of contemporaneous sociocultural movements, such as the Enlightenment. Among the movements studied are: Neoclassicism, Romanticism, Realism, Art Nouveau, Impressionism, and Post-Impressionism. Fulfills the Aesthetic Perspective. (Semester varies)

VM 212
History of Western Art III: Modern
4 credits

Examines the major styles, works, and artists of the first half of the 20th century, prior to the advent of Abstract Expressionism. Examines a wide variety of European and American modern art, investigating critical and public reactions. Among the movements studied are: Fauvism, Expressionism, Cubism, Dada, Futurism, Surrealism, the Bauhaus, Constructivism, and De Stijl. Fulfills the Aesthetic Perspective. (Semester varies)

VM 213
History of Western Art IV: Post-World War II
4 credits

Chronological study of Western contemporary art after World War II, starting with Abstract Expressionism. Considers the major styles, works, and artists, investigating numerous forms of European and American contemporary art, and their attendant criticism, in a broad contextual framework. Among the movements studied are: Pop Art, Minimalism, New Realism, Postmodernism, Conceptualism, Neo-Expressionism, Graffiti, Photorealism, Earth Works, and Performance Art. Fulfills the Aesthetic Perspective. (Semester varies)

VM 214
History of Non-Western Art I: East Asian Arts
4 credits

Investigates arts of the East Asian region, particularly the areas of present-day China, Korea, and Japan. Artworks are contextualized within indigenous traditions such as Confucianism and Chan/Zen and examined from a diversity of critical perspectives. Considers issues of identity, religion, politics, and modernization, as well as contemporary artworks such as installation and performance. Fulfills the Aesthetic Perspective and Global Diversity requirements. (Semester varies)

VM 215
History of Non-Western Art II: South Asian Arts
4 credits

Introduces art and architecture of the South Asian region, ranging from the areas of present-day Afghanistan and Pakistan to India and Nepal. Examines visual culture of the Indus Valley Civilization and several major world religions: Buddhism, Hinduism, Jain, and Islam. Also considers issues of identity, empire, and post-colonial politics in art made under the Mughal rulers, during the British Raj, and in the present. Fulfills the Aesthetic Perspective and Global Diversity requirement. (Semester varies)

VM 216
History of Non-Western Art III: Africa and African Diaspora Arts
4 credits

Examines a diverse selection of art and architecture from regional kingdoms, cultures, and religions of Africa and the African Diaspora. Artworks are contextualized within critical, discursive frameworks of ritual, performance, trade, modernism, craft, and narrative. Considers the politics of colonial history and their impact on art collecting practices and museum display. Fulfills the Aesthetic Perspective and the Global Diversity requirement. (Semester varies)

VM 217
History of Non-Western Art IV: Arts of the Americas and the Pacific
4 credits

Investigates arts of indigenous civilizations of the North, Central, and South Americas and the Pacific before and after the arrival of Europeans. Addresses the role of art in both indigenous and adapted European traditions, and from political, religious, and economic viewpoints. Considers issues of conquest, cultural hybridity, and contemporary artistic and museum practices. Fulfills the Aesthetic Perspective and the Global Diversity requirement. (Semester varies)

VM 220
Writing the Short Subject
4 credits

Studies the writing of the short subject within the genres of fiction, nonfiction, and experimental concepts and scripts (including animation). Scripts range from 3 to 15 minutes and are suitable for production within the budget and time constraints of an Emerson College class. Students complete comprehensive revisions of their work. Prerequisite: sophomore standing.

VM 221
Writing the Feature Film
4 credits

Examines the fundamentals of writing for narrative feature-length film. Investigates structure, character, conflict, scene writing, and dialogue, taking students from ideation through to the development of a detailed outline. Students write the first 25–30 pages of a screenplay. Prerequisites: sophomore standing.

VM 222
Writing for Television
4 credits

Examines writing for television in a variety of formats, with a predominant emphasis on situation comedies and drama. The elements of each genre are analyzed, challenging students to find their own unique "voice," and new and innovative ways to write stories within established formats. Also covered are reality television and children's television, story outlining, and script formatting. Each student writes a first-draft script of an existing sitcom or drama. Prerequisite: sophomore standing.

VM 230
Introduction to Film Production
4 credits

Introduces the basics of non-synchronous 16mm filmmaking, including camera operation, principles of cinematography and lighting for black-and-white film, non-sync sound recording and transfers, and picture and sound editing. Prerequisites: VM 110, VM 101, and VM 120.

VM 231
Intermediate Film Production
4 credits

Introduces the technical, conceptual, and procedural skills necessary to successfully complete a short double-system sync-sound 16mm film, including pre-production, production, and post-production procedures and techniques. Prerequisite: VM 230.

VM 241
Introduction to Studio TV Production
4 credits

Introduces studio television practice. Students learn the principles of pre-production, production, and post-production for the studio as well as control room procedures. Students prepare their own multi-camera, live-on-tape studio productions. Prerequisites: VM 110, VM 101, and VM 120.

VM 242
Introduction to Documentary Production
4 credits

A gateway course on single–camera field production for students who want to learn the art and technology of nonfiction storytelling. Through a series of workshops, screenings, and hands-on production projects, this course emphasizes content development, storytelling strategies, and production skills in the context of relevant ethical, aesthetic, and social issues. Prerequisites: VM 110, VM 101, and VM 120.

VM 243
Introduction to Narrative Drama
4 credits

Introduces students to the personnel and techniques involved in the broad category of narrative fiction production. Emphasis is placed on organization and the translation of the script into a visual narrative. Students have the opportunity to hone their production skills on a variety of creative projects. The course also prepare students for advanced–level course work and BFAs in narrative fiction. Prerequisites: VM 110, VM 101, and VM 120.

VM 250
Introduction to Sound Principles and Audio Production
4 credits

Introduces audio physics, sound principles, and the theory and practice of audio recording and mixing. Emphasis is on concept development for sound production, signal routing and the mixer console, analog and digital audio recording, and editing techniques. Prerequisites: VM 110, VM 101, and VM 120 or PA 101.

VM 251
Location Sound Recording
4 credits

Intensive study in the theory and practice of field/location and studio audio recording for film, video, and television. Covers techniques in the use of field/studio recorders and mixers, microphones, boom poles, and shot blocking. Also covers tape-based and hard-disk digital recorders, and time-code synchronization management. Prerequisite: VM 250. (Semester varies)

VM 260
Introduction to Interactive Media
4 credits

Introduces the theory and practice of interactive media. Stresses the conceptual, aesthetic, and technical concerns of interactivity. Technologies covered are HTML, CSS, and Javascript. Additional topics include semantic web design and development, graphics and imaging, interface design, user experience, project management, and the mobile web. Emphasis is on making creative works. Prerequisites: VM 110, VM 101, and VM 120 or IN 206 or IN 216.

VM 261
Computer Animation
4 credits

The first course of a two-course sequence, introducing students to the fundamentals of three-dimensional modeling and animation, and preparing them for the second course, VM 363 Advanced Computer Animation. Students learn to model, texture objects, compose and light scenes, animate, and add dynamics, as well as render animations into movies and compositing audio, titles, and credits in post-production. Prerequisites: VM 110, VM 101, and VM 120.

VM 262
Drawing
4 credits

Introduces basic techniques in drawing, exploring the use of line and image in contemporary art. The language of drawing in contemporary art and architecture informs the practice of drawing.

VM 263
Drawing for Time-Based Media
4 credits

Imparts key drawing skills required in pre-visualization, concept art creation, set design, storyboarding, two-dimensional media production, and post-production. Develops students' abilities to think spatially, whether constructing a plan for a set or depicting a character in action. Also focuses on anatomy, locomotion, and communication possibilities of the human form. Prerequisites: VM 110, VM 101, and VM 120.

VM 265
Introduction to Photography
4 credits

Introduces the fundamentals of black-and-white photography by combining darkroom techniques with the latest digital processes. Essential comparisons between the two methods are explored by learning camera controls, film development to darkroom printing, digital capture to print workflow, and through the hybrid combination of these techniques. Critiques of student work develop an aesthetic and conceptual understanding of the creative process. Students must use cameras with manually adjustable speed and aperture.

VM 270
Introduction to Game Design
4 credits

Introduces students to game creating that explores the fundamental elements of games, emphasizing non-digital methodologies and rapid prototyping in a hands-on environment. Students engage with and make games as entertainment and communication tools, developing an understanding of play and how to induce it in others. Prerequisites: VM 110, VM 101, and VM 120.

VM 280
Global Media
4 credits

Explores key concepts in global media studies, providing exposure to the work of international media makers, media industry practices, national and regional media aesthetics, and a variety of cultures of makers and audiences. Focusing on one particular issue or medium and using it as a case study, the course develops and expands students' understanding of how contemporary global media help shape cultural, aesthetic, technological, and economic exchanges worldwide. Fulfills the Global Diversity requirement.

VM 300
Topics in Visual and Media Arts: Studies
4 credits

Explores various aspects of media arts history, theory, and criticism. May be repeated for credit if topics differ. Prerequisites: VM 200 and junior standing.

VM 301
Post-Colonial Cinema
4 credits

An examination of the historical, socioeconomic, and ideological context of film production, distribution, and exhibition of post-colonial cinemas that explores and challenges 20th century Hollywood and Western notions of identity, narrative, history, and oral traditions. Films viewed are from Africa, the Caribbean, South America, the United Kingdom, and the United States. Prerequisites: VM 200 and junior standing. Fulfills the Global Diversity requirement. (Semester varies)

VM 303
Studies in Digital Media and Culture
4 credits

Examines the dramatic shift in meaning and processes of contemporary communication by investigating the social, artistic, economic, and political implications of using digital ways of working. Topics include the Internet and the web, cyberspace and censorship, games, digital film and video, multimedia and interactivity, virtual reality, person-machine interfaces, and globalization considerations. Prerequisites: VM 200, IN 206, or IN 216 and junior standing.

VM 304
History of Documentary
4 credits

Examines the history and theory of documentary media production, with attention to the economic, technological, ethical, and aesthetic concerns of documentarians. Prerequisites: VM 200 and junior standing. (Fall semester)

VM 305
History of Experimental/Avant-Garde
4 credits

Examines the history and theory of experimental and avant-garde film, video, and other moving image practices and their connections to broader art and social movements. Through extensive reading and viewing, students investigate avant-garde and experimental cinema form, style, and content as well as historical and contemporary filmmakers' production methods and distribution networks in film communities and the art world. Prerequisites: VM 200 and junior standing. (Semester varies)

VM 306
Topics in Film and Television Genres
4 credits

Explores the practice of genre criticism in film and television through the examination of one or more film and television genres (e.g., the western, science fiction, or domestic melodrama and soap operas). Employing the principles of genre criticism, students investigate the historical development of a genre in film and television series. May be repeated for credit if topics differ. Prerequisites: VM 200 and junior standing. (Semester varies)

VM 307
Communication Ethics and Cultural Diversity
4 credits

Inspects ethical issues, including racial and ethnic prejudice, discrimination, and stereotyping, from a philosophical and case study approach. Topics such as privacy, piracy, censorship, offensiveness, deception, ethnocentricity, pornography, racism, confidentiality, fairness, and hate speech are investigated in a variety of communication media—computer technology, photography, video, speech, audio, film, and print—both in international and U.S. domains. Prerequisites: VM 200 and junior standing. Fulfills the U.S. Diversity requirement. (Semester varies)

VM 308
Cinema and Social Change
4 credits

Throughout cinema's history, numerous filmmakers have sought to harness the power of the medium and to channel it in the service of political and social change. Have they made a difference, and by what measure and what strategy? Surveying fiction and documentary, commercial and independent cinema, features and shorts, this course aims to offer a wide-ranging examination of the ways directors around the world have employed their art and their craft in the pursuit of fostering social justice. Prerequisites: VM 200 and junior standing. (Semester varies)

VM 309
Race: In and Out of Hollywood
4 credits

Begins with the creation of the myth of the "Dark Continent" during l9th–century colonial expansion. Reinforced by the nascent social sciences, Darwinism, and missionaries, these "myths" laid the foundation for literary, media, cinema, and popular culture representations and distortions of Africa and the Africana Diaspora throughout the 20th century. Examines the evolution of the perceptions, representations, and racial stereotypes produced and perpetuated by Hollywood and the cinema produced by 20th–century African American filmmakers that challenge those depictions. The selected films and assigned readings are carefully selected to encourage critical thinking, debate, and spirited discussion. Fulfills the U.S. Diversity requirement. Prerequisites: VM 200 and junior standing. (Semester varies)

VM 310
Introduction to Television Culture
4 credits

Examines how TV makes a commodity of culture. Examines American TV as an institution and cultural producer. Involves the mapping of the intricacies of TV practice and American society's role. What is the method of TV? If it is not simply mass production, what is it? Can TV be original? Where does it get its ideas? How does cultural history affect content? By combining the study of other international TV systems, genres, modes of delivery, and cultural theories, the course introduces students to the complex relationship of economics to culture and society in the making of television. Prerequisites: VM 200 and junior standing. (Semester varies)

VM 311
Latin American Cinema
4 credits

Looks at films from various Latin American countries, examining both popular and artistic traditions that have developed since the early 20th century. Best known for the innovative film movements of the 1960s, Latin American cinema has a history that goes back to the silent era and continues today in the hands of a new generation of filmmakers. This course focuses on some key moments in this history, while also exploring concepts such as colonialism and post-colonialism, cultural imperialism, Third World filmmaking, transnational cinema, and globalization. Prerequisites: VM 200 or IN 203 or PL 220 and junior standing. (Semester varies)

VM 312
Silent Hollywood
4 credits

From the late 1910s until the invention of sound in the late 1920s, the Hollywood film industry reached unprecedented commercial and artistic success. This course chronicles the development of the industry during this crucial ten-year period and examines the careers of many of its key filmmakers—among them, Charles Chaplin, Frank Borzage, Buster Keaton, and King Vidor. Films and filmmakers are studied in the context of the social, historical, and economic factors that gave rise to the Hollywood film industry. Students are expected to perform original, historical research and detailed film analyses. Prerequisites: VM 200 and junior standing. (Semester varies)

VM 315
Topics in Art History
4 credits

Studies a selected topic in art history. Emphasizes critical analyses of artworks with respect to their aesthetic, historical, sociocultural, philosophical and/or political contexts. Image lectures, museum and/or gallery visits, reading, class discussion, and project activities may be utilized to engage students in the material. May be repeated for credit if topics differ. Prerequisites: one course from the following: VM 105, VM 210–217, and junior standing.

VM 322
Comedy Writing for Television
4 credits

Examines writing television comedy with an emphasis on sitcoms. Areas of study also include sketch writing and writing for late-night TV. Students learn how to write physical comedy, how to write for existing shows and characters, sitcom structure, format, and joke writing. Each student writes a script for an existing sitcom that is workshopped. Prerequisites: VM 222 and junior standing. (Spring semester)

VM 323
Writing Primetime Drama
4 credits

Examines writing for primetime television drama, including study of the history of television drama and the difference between plot-driven dramas and character-driven dramas, writing effective protagonists and antagonists, and writing for existing dramas and characters. Students write a script for an existing primetime television drama that is workshopped in class. Prerequisites: VM 222 and junior standing. (Semester varies)

VM 324
Topics in Screenplay Genres
4 credits

Studies a given genre from the perspective of the screenwriter. Working in a specific genre, students write a treatment, an original outline for a feature film, and up to the first half of a script in the specific genre. Honing critical skills, students engage in analytical and aesthetic discourse about their own work, as well as material written by others. May be repeated for credit if topics differ. Prerequisites: VM 220 or VM 221 and junior standing. (Semester varies)

VM 325
Writing the Adaptation
4 credits
Focuses on the process of analyzing material from another medium (e.g., novels, plays, comic books) and translating into a screenplay. Students write one original first act of a public domain property, as well as one analytical paper. Prerequisites: VM 220 or VM 221 and junior standing. (Semester varies)

VM 328
Topics in Film Writing
4 credits
Special offerings in varying areas of film writing. Topics may include dialogue, great screenwriters, scene study, and rewriting. May be repeated for credit if topics differ. Prerequisites: VM 220, VM 221, or VM 222 and junior standing.

VM 329
Topics in Television Writing
4 credits
Special offerings in varying areas of television writing. Topics may include webisodes, reality television, and comedy writing for late night. May be repeated for credit if topics differ. Prerequisites: VM 220, VM 221, or VM 222 and junior standing.

VM 331
Topics in Visual and Media Arts: Practice
4 credits
Explores various aspects of media arts practice. May be repeated for credit if topics differ. Prerequisites: VM 110, VM 101, VM 120, and junior standing. (Semester varies)

VM 332
Production Management
4 credits
Provides an in-depth study covering the responsibilities of the production management/line producer throughout the pre-production, physical production, and wrap process of a project. Focus is on the production manager or line producer's key relationships with crew and staff both on set and in the production office. Introduces students to the industry–standard scheduling and budgeting programs as the tools to support a production. The material covered prepares students to manage their own projects as well as provides the necessary tools for production experience in a broader/industry context. Prerequisites: VM 230 or VM 243 and junior standing. (Semester varies)

VM 333
Elements of Sitcom Production
4 credits
Students further develop their comedy production skills in the television studio and in the field in relation to sitcom production. Emphasis is placed on planning a show and coordinating a crew, as well as analyzing different styles of sitcom productions. Prerequisite: VM 241 or SA 200.

VM 335
Alternative Production Techniques
4 credits
Intermediate-level 16mm production workshop in the use of unorthodox, non-computer-driven methods and processes for developing and producing motion pictures. Provides an overview of historical methods of formal exploration of the basic materials of film as a projection medium, including camera-less filmmaking, direct animation, and loop projections, as well as alternative mechanical processes such as xerography, hand process, and alternative camera tools and techniques. Primary emphasis is on creative invention and exploration. Prerequisites: VM 204, VM 230, VM 240, VM 242, VM 243, VM 260, or VM 265 and junior standing. (Semester varies)

VM 337
The Emerson Channel
1 non-tuition credit
Television production experience through studio and field crew assignments, as well as experience

in broadcast operations and promotions. Instructor awards credit after term-end evaluation. May be repeated. Only 4 non-tuition credits may be used toward graduation. Offered Pass/Fail and does not count toward the Visual and Media Arts major. Prerequisite: permission of instructor.

VM 340
Spec
1 non-tuition credit
Student screenwriting group offers weekly writing workshops for members and nonmembers, holds annual short script competition, and hosts guest speakers. Instructor awards credit after term-end evaluation. May be repeated. Only 4 non-tuition credits may be used toward graduation. Offered Pass/Fail and does not count toward the Visual and Media Arts major. Prerequisite: permission of instructor.

VM 341
Emerson Records
1 non-tuition credit
Student–operated record label involves hands-on experience in the various disciplines of the recording industry, including production, engineering, marketing, public relations, business management, and graphic design. Instructor awards credit at term-end evaluation. May be repeated. Only 4 non-tuition credits may be used toward graduation. Course is offered Pass/Fail and does not count toward the Visual and Media Arts major. Prerequisite: permission of instructor.

VM 342
Frames Per Second
1 non-tuition credit
Student–operated film group produces films, hosts speakers, and offers workshops and other activities. Instructor awards credit after term-end evaluation. May be repeated. Only 4 non-tuition credits may be used toward graduation. Course is offered Pass/Fail and does not count toward the Visual and Media Arts major. Prerequisite: permission of instructor.

VM 343
WERS (FM)/WECB (AM)
1 non-tuition credit
Specified assignments in the College radio stations. Instructor awards credit after term-end evaluation. May be repeated. Only 4 non-tuition credits may be used toward graduation. Course is offered Pass/Fail and does not count toward the Visual and Media Arts major. Prerequisite: permission of instructor.

VM 344
National Broadcasting Society/AERho
1 non-tuition credit
National organization bridging the gap between student and professional, supporting student work in all areas of television, radio, and film. AERho is the Honors Level of NBS, available to seniors with a high grade point average. Instructor awards credit after term-end evaluation. May be repeated. Only 4 non-tuition credits may be used toward graduation. Course is offered Pass/Fail and does not count toward the Visual and Media Arts major. Prerequisite: permission of instructor.

VM 345
Film Arts Society
1 non-tuition credit
Student publication *Latent Image* and the cinematheque Films from the Margin. Instructor awards credit after term-end evaluation. May be repeated. Only 4 non-tuition credits may be used toward graduation. Course is offered Pass/Fail and does not count toward the Visual and Media Arts major. Prerequisite: permission of instructor.

VM 346
Women in Motion
1 non-tuition credit
Student–operated film production group with an emphasis on activities and creative work related to women. Instructor awards credit after term-end evaluation. May be repeated. Only 4 non-tuition

credits may be used toward graduation. Course is offered Pass/Fail and does not count toward the Visual and Media Arts major. Prerequisite: permission of instructor.

VM 347
Emerson Independent Video
1 non-tuition credit
Modeled on a professional television station, students learn all aspects of television production ranging from concept development to post-production. Instructor awards credit after term-end evaluation. May be repeated. Only 4 non-tuition credits may be used toward graduation. Course is offered Pass/Fail and does not count toward the Visual and Media Arts major. Prerequisite: permission of instructor.

VM 348
EVVYs
1 non-tuition credit
Preparation and staging of Emerson's annual awards show in conjunction with other end-of-year events and presentations. Instructor awards credit after term-end evaluation. May be repeated. Only 4 non-tuition credits may be used toward graduation. Course is offered Pass/Fail and does not count toward the Visual and Media Arts major. Prerequisite: permission of instructor.

VM 349
Developed Images
1 non-tuition credit
Student-organized and -produced photography magazine. Work is submitted, reviewed, and selected by students for annual publication. Instructor awards credit after term-end evaluation. May be repeated. Only 4 non-tuition credits may be used toward graduation. Course is offered Pass/Fail and does not count toward the Visual and Media Arts major. Prerequisite: permission of instructor.

VM 350
Sound Design
4 credits
Introduces the art of inventing sounds and composing soundtracks for visual media such as film, video, computer animation, and websites. Focus is on audio post-production and the roles of the supervising sound editor and the sound designer. Post-production techniques include sound recording, sound editing, and sound mixing in stereo and surround sound. Prerequisites: VM 250 and junior standing.

VM 351
Audio for New Media
4 credits
Focuses on the creative possibilities of sound in a variety of digital media environments. Topics include MIDI control, digital sound synthesis, data compression, and real-time control of sound within applications such as Flash, MAX/MSP/Jitters, and CSound. Prerequisites: VM 250 and junior standing. (Semester varies)

VM 352
Studio Recording
4 credits
Explores the principal tools of the professional audio production studio and how they can be used for creative productions. Includes instruction in multi-track recording and sound processing equipment. Prerequisites: VM 250 and junior standing.

VM 360
Film Animation
4 credits
Introduces film animation in which short animated exercises and individual sequences are located within a survey of animation as an art form and commercial product. Students employ a range of media, exploring and developing ideas and

skills in producing 16mm animated sequences, culminating in a final project. Prerequisites: VM 230 or VM 261 and junior standing. (Semester varies)

VM 361
2D Character Animation
4 credits
Building upon the system of analytical drawing and the fundamentals of artistic anatomy covered in the prerequisite course, this class further develops a student aptitude for inventing, constructing, and animating creatures and characters in two-dimensional media. A special emphasis is placed on studying facial muscles and animating a variety of facial expressions. While conceptual coherence and craftsmanship of each project are of primary importance, the course also aims to raise student proficiency in such software packages as Illustrator, Photoshop, After Effects, and Maya. Students are expected to generate 2D imagery combining tactile and digital techniques, sequence media elements, and output screen-ready self-contained shorts. Prerequisites: VM 263 and junior standing.

VM 362
Motion Graphics
4 credits
Covers the practice and art of motion graphics and visual effects, including the design process, artistic concepts, and technologies. Production techniques range from title sequences for film, to compositing of real and virtual worlds and a myriad of digital time-based art forms. Students make a series of projects using post-production and compositing software. Prerequisites: VM 230, VM 240, VM 241, VM 242, VM 243, VM 250, VM 260, or VM 261 and junior standing.

VM 363
Advanced Computer Animation
4 credits
The second course in the two-course computer animation sequence, introducing students to advanced three-dimensional modeling and animation techniques and preparing them for independent computer animation production work. Continues to develop skills acquired in computer animation, including modeling, texturing objects, composing and lighting scenes, animating, dynamics, rendering, and post-production compositing. Prerequisites: VM 261 and junior standing. (Spring semester)

VM 364
3D Computer Gaming
4 credits
Provides students with the fundamentals of game design and theory. Students learn to create and import assets, develop objectives, script behaviors and action, and build game levels. Students complete the course with an original portfolio-ready single player game. Prerequisites: VM 261 and junior standing. (Semester varies)

VM 365
Darkroom Photography
4 credits
An intermediate-level course in black-and-white photography designed to explore a variety of "ways of seeing" as well as demonstrate techniques that further enhance the photographic image. Assignments build on one another (tone, time, frame, point of view, scale, and sequence). Critical viewing and seeing as well as guest artists and gallery visits are encouraged as students begin to form their personal photographic vision. Prerequisite: VM 265.

VM 366
Digital Photography
4 credits
A hands–on production class created especially for the photography student who is interested in the digital darkroom. It is designed to give students a basic introduction to the elements of digital capture, manipulation, and output. The course

addresses the digital tools within the context of the aesthetics of photography. Photoshop is used as another photographic tool. Prerequisite: VM 265. (Semester varies)

VM 367
Advanced Digital Photography
4 credits

Emphasizes the use of color in photographs and encourages students to find interesting connections between their subjects and the colors in their images. Students learn color-managed workflows using industry-standard equipment such as digital color calibrators and wide–format inkjet printers. Students also gain a deeper understanding of their photographic vision and learn to view color itself as a medium of expression. Prerequisite: VM 366. (Semester varies)

VM 370
The Business of Film
4 credits

Examines legal, administrative, and financial components that are integrated within the process of filmmaking. Key areas that are explored include the basics of business affairs (ownership and copyright, rights agreements); talent and key crew agreements; learning how to raise film financing; examining financial streams from a global perspective, from crowdfunding to foreign presales and equity; studying varying methods of distribution from customary models for theatrical film to online, VOD/hybrid distribution; and exploring current trends in marketing and publicity. Prerequisites: VM 230, VM 240, VM 241, VM 242, VM 243, VM 250, VM 260, or VM 261 and junior standing.

VM 371
Alternative Media Production: Out of the Box
4 credits

Fosters an exploratory approach to making media projects by providing unorthodox conceptual frameworks in which students conceive and execute short projects using both conventional and unconventional acquisition devices in a variety of media. Students work individually or collaboratively throughout the course to develop ideas and acquire material for assignments. Prerequisites: VM 230, VM 231, VM 240, VM 241, VM 242, VM 243, VM 250, VM 251, VM 260, or VM 261 and junior standing. (Semester varies)

VM 372
Directing Image and Sound
4 credits

Examines a director's preparation in detail, with particular emphasis on forming creative approaches to the script, as well as image and sound design. Production and postproduction strategies are also addressed. Prerequisites: VM 204, VM 230, VM 240, VM 242, or VM 243 and junior standing. (Semester varies)

VM 373
Directing Actors for the Screen
4 credits

Develops skills in directing actors in dramatic performances for the screen. Students are taken step by step through the directing process with a particular emphasis on research and visualization, as they learn how to plan and direct narrative sequences. Classes are offered in conjunction with Acting for the Camera classes in Performing Arts. It is recommended that students complete VM 372 in advance of enrolling in this course. Prerequisites: VM 230, VM 240, VM 241, VM 242, or VM 243 and junior standing.

VM 375
Advanced Interactive Media
4 credits

Continues to explore interactive media, including consideration of conceptual, aesthetic, and technical concerns. Technologies covered include interactive web elements, databases, mobile development, and an introduction to programming. Emphasis is on making creative works. Prerequisites: VM 260 and junior standing.

VM 376
Editing for Film and Video
4 credits

Furthers understanding of and ability to work with medium- to long-format post-production processes through editing assignments in film and video, along with critical examination of completed motion pictures. Prerequisites: VM 230, VM 240, VM 241, VM 242, or VM 243 and junior standing.

VM 377
Documentary Production Workshop
4 credits

Develops skills necessary to produce documentary productions in video or film. Covers production processes from story development through all the production phases. Practical considerations of production are balanced with theoretical debates on the legal and ethical responsibilities of those who document others. Prerequisites: VM 230, VM 240, or VM 242 and junior standing. (Spring semester)

VM 378
Basic Cinematography and Videography
4 credits

Introduces basic elements of the aesthetics, technology, and craft of cinematography and videography. Students gain a working knowledge of 16mm and digital video cameras, as well as basic lighting design and equipment, with an emphasis on crew relations and organization. Includes a comprehensive exploration of the work of significant cinematographers. Prerequisites: VM 230, VM 240, VM 242, or VM 243 and junior standing.

VM 380
Media Copyright and Content
4 credits

Copyright is the legal foundation that gives value and property rights to any creative work. This includes music as well as books, films, television shows, choreographed work, architectural designs, plays, paintings, maps, photographs, video games, and computer software. Students look at the history, development, and purpose of copyright and other intellectual property law. They also explore the purpose and value of fair use and of the public domain, and alternative views of copyright such as the "Creative Commons." Prerequisite: junior standing. (Semester varies)

VM 381
Production Design
4 credits

Introduces students to the work of the production designer, the creative individual responsible for the "look" of production. Topics include: developing and implementing the design concept, strategies for working on location or sound stage, and collaboration with the cinematographer, art director, and set decorator. The work of notable production designers will be considered. Class projects and actual production work combine theory with practice. Prerequisite: VM 230, VM 240, VM 242, VM 243, VM 260, VM 261, or VM 263. (Semester varies)

VM 400
Topics in Visual and Media Arts: Studies
4 credits

Explores various aspects of visual and media arts history, theory, and criticism. May be repeated for credit if topics differ. Prerequisites: VM 200 and junior standing.

VM 402
Seminar in Media Arts Topics
4 credits

Examines various topics in media arts in seminar format, with emphasis on students' oral and written presentation of material. May be repeated for credit if topics differ. Prerequisites: VM 200 and junior standing.

VM 407
Children's Media
4 credits

Investigates the content and production approaches of major children's media programming in the context of child development theories. Students study theory and conduct research on media's impact on children's behavior, including impacts of television, music, and computers. Prerequisites: VM 200 and junior standing. (Semester varies)

VM 409
Seminar in Western Art
4 credits

Provides a study in a selected area of art and art history with emphasis on the development of analytical and theoretical approaches to the understanding of works of art. Presentation of independent research and participation in the evaluation of the research work of seminar members is expected. May be repeated for credit if topics differ. Prerequisites: one class from VM 210–VM 217 and junior standing.

VM 410
Seminar in Non-Western Art
4 credits

Provides a focused study on a particular culture or issue germane to history and/or criticism of non-Western art. Emphasizes a diversity of perspectives, paying careful attention to frame investigations within the artistic, sociocultural, political, philosophical, and spiritual contexts indigenous to the respective culture(s) being studied. Fulfills the Global Diversity requirement. May be repeated for credit if topics differ. Prerequisites: one class from VM 210–VM 217 and junior standing. (Semester varies)

VM 412
American Film Comedy
4 credits

A historical approach to the development of American film comedy explores theories of comedy and their value to the critical interpretation of comic films. Also considers the varying ways spectators are addressed, and the impact of performers and directors on various comedy styles. Prerequisites: VM 200 and junior standing. (Semester varies)

VM 413
Postmodernism and the Media
4 credits

Investigates postmodern theory, beginning with historical analysis of modernism and the emergence of postmodernism, exploring approaches to and influences on postmodernist notions about history, power, and aesthetics; subjectivity and identity; and ethnicity, gender, and sexuality. Prerequisites: VM 200 and junior standing. (Semester varies)

VM 417
Communication Ethics
4 credits

Provides a study of the philosophical roots and modern applications of moral reasoning in various communication media, including print, digital, television and video, photography, film, radio, speech, and telecommunications. Includes topics such as confidentiality, privacy, deception, free speech, obscenity, justice, equality, defamation of reputation, abuse of power, digital manipulation, fairness, truth in advertising, and conflict of interest. Prerequisites: VM 200 and junior standing. (Semester varies)

VM 418
Transnational Asian Cinemas
4 credits

Asian "national" cinemas are examined and problematized in the contexts of media and economic globalization, including: the politics of transnational film practices; issues surrounding filmic representation and diasporic identities; the construction and negotiation of national, gender, and genre differences; local-regional-global dynamics; and questions of the post-colonial in Asian contexts. Fulfills the Global Diversity requirement. Prerequisites: VM 200 and junior standing. (Semester varies)

VM 420
Topics in Media Arts: Practice
4 credits
Explores various aspects of media arts practice. May be repeated for credit if topics differ. Prerequisites: junior standing and courses depending on course topic. (Semester varies)

VM 423
Writing Television Pilots
4 credits
Examines how to create a television series, including developing an original premise and writing convincing, multi-dimensional characters and intriguing, character-specific dialogue. Students write an entire television pilot script to be workshopped in class, along with a pilot package that includes a logline, series synopsis, and 13-week episode guide with character and story arcs. Prerequisites: VM 222 and junior standing. (Semester varies)

VM 424
Interactive Storytelling
4 credits
Explores recent developments in interactive digital narratives, performances, documentaries, ethnographic studies, games, and installations. Students produce one interactive project during the semester. Prerequisites: VM 220, VM 221, or VM 222 and junior standing. (Semester varies)

VM 428
Feature Writing Workshop
4 credits
Working from detailed outlines developed in VM 221 (previously VM 320) Writing the Feature Film, students complete a first draft of a feature-length screenplay. Students read each other's work, write a critical analysis of each segment, and engage in discussion of aesthetics, craft, and form. Prerequisites: VM 221 and junior standing.

VM 429
Comedy Writers' Room
4 credits
Emulates a Hollywood comedy writing room. Students collectively create and write an original pilot script for a TV comedy. Students write character sketches, a comprehensive story outline, the first draft of the script and all subsequent drafts, and participate in an extensive punch-up. Participants gain a keen understanding of how a Hollywood comedy writers' room works, how to write under deadline, how to pitch jokes, and how to write comedy as a team. Prerequisites: VM 222 and junior standing. (Fall semester)

VM 440
Advanced Studio Production: Fiction
4 credits
Provides the opportunity for specialized work in fiction television genres that include a studio component, such as drama series, soap operas, and situation comedies. Students create projects and produce, direct, light, and crew them. Prerequisites: VM 241 or VM 333 and junior standing. (Fall semester)

VM 441
Advanced Studio Production: Nonfiction
4 credits
Provides the opportunity for specialized work in nonfiction multi-camera television genres, including talk shows, live performance, and public affairs programming. Emphasis is on designing,

producing, directing, lighting, and studio crewing. Prerequisites: VM 241 and junior standing. (Spring semester)

VM 442
Studios and Independents: Navigating the Motion Picture Industry
4 credits

Provides an in-depth examination of the mechanics of the contemporary motion picture industry and is ideally suited for seniors prior to graduation or prior to attending the LA program. Topics covered include: exploring the organizational structures and hierarchies of studios and production companies; examining how executive and staff positions function and what projects are acquired, developed, and distributed; understanding customary industry terminology and references; how to work with talent and literary agencies, management companies, and entertainment attorneys; and examining the role of guilds for above-the-line talent. The course also explores how opportunities within the industry are expanding and changing—particularly in the form of film finance and distribution—and helps prepare students for a landscape that is continually evolving. Prerequisite: VM 332 or VM 370.

VM 445
Advanced TV Production Workshop
4 credits

Explores the technical skills and the conceptual framework of production activities such as camerawork, lighting, audio acquisition, and production design. Exercises offer opportunities to put theory into practice, as well as refine and extend practical skills. Prerequisites: VM 240, VM 242, or VM 243 and junior standing. (Semester varies)

VM 450
Advanced Sound Design
4 credits

Advanced studies in audio post-production, with emphasis on expanding students' conceptual framework and refining creative audio post-production skills in surround sound mixing and applications in film, video, and digital media. Prerequisites: VM 350 and junior standing. (Semester varies)

VM 452
Art of Noise
4 credits

Explores the concept of the "avant-garde" not as a fading modernist construct, but as a creative tool in contemporary sound art practice. Through examination and modeling of both familiar and obscure works, students cultivate novel strains in their creative voices. Investigates issues related to process (indeterminacy, defamiliarization, stochastic methods, and phase shift) as well as the social aspects of outsider art, subversion, and provocation. Prerequisites: VM 250 and junior standing. (Semester varies)

VM 456
Advanced Studio Recording
4 credits

Explores the theoretical and technical applications of multi-effects signal processing, advanced multi-track mixing, and MIDI sequencing. Students apply the semester's evolving topics to the production and development of one major creative project integrating musical and sound art composition elements of differing styles, lengths, and levels of complexity. Prerequisite: VM 352. (Semester varies)

VM 457
Recording Industry as a Business
4 credits

Explores the ways sound entertainment and information products are developed, produced, and marketed. Examines market analysis principles and legal requirements and structure, including licensing agreements, contracts, and copyright; along with the examination of revenue issues such as royalties, record sales, product endorsements; and cost-centered issues such as promotion, advertising, and touring. Prerequisites: VM 101 and VM 120 and junior standing. (Fall semester)

VM 464
Programming for Digital Media
4 credits

Intermediate- to advanced-level programming for digital media productions in their respective authoring languages. Prerequisites: VM 260 and junior standing. (Semester varies)

VM 465
Documentary Photography
4 credits

Provides the foundation for an intense photographic investigation of an issue—cultural, political, ideological, or personal. Develops greater competence in negative making and black-and-white printing, with emphasis on strongly informative images. Assignments require students to discover narrative possibilities while creating strong individual images. The course's technical components are supplemented by considerations of the history of documentary photography. Prerequisites: VM 365 and junior standing. (Spring semester)

VM 470
Advanced New Media Projects
4 credits

Provides an opportunity for VMA students working in computer animation, interactive media, motion graphics, digital photography, networked performance, audio, or other forms of new media to create advanced portfolio work. Projects, both collaborative and individual, are developed in the context of peer-based critique and analysis. The focus is on using new technologies for creative self-expression. Students complete the course with an original portfolio-ready project. May be repeated once for credit if projects differ. Projects must be proposed in the semester preceding the semester in which the work is to be produced (see section on BFA requirements above). Students may also apply to serve as non-BFA participants for a single semester and for 4 credits only. Prerequisite: Completion of one specialization-level production course and approval by the faculty BFA committee based on application.

VM 471
Topics in Documentary: Practice
4 credits

Advanced documentary production workshops in varying areas of professional practice. Topics may include personal documentary, filmmaking and the environment, or social and community action; there may be future offerings proposed under this designation (subject to review of the curriculum committee)—for example, a course in Developing Cross-Platform Documentary. May be repeated for credit if topics differ. Prerequisites: VM 377 and junior standing. (Semester varies)

VM 473
Editing Comedy Productions
4 credits

This advanced editing production course examines various principles, strategies, and techniques employed in the juxtaposing and sequencing of comedy footage. Students consider different comedy genres and modes with a focus both on the rhythms/timings of individual scenes and each scene's contribution to the piece's overall structure and intent. Prerequisite: VM 333 or VM 376.

VM 475
Creative Producing for Film
4 credits

Emphasizes the role of the producer as a key creative force behind a film. Students explore the fundamental cornerstones of that role: identifying and nurturing material, acquiring business skills, developing the ability to form creative collaborations, and understanding financial and distribution opportunities. The course examines the ways in which a creative producer engages with a project from conception through completion with a focus on the development process. Students discuss original ideas; source material (books, stories); pitching; creating log lines; script coverage; the notes process; and assembling the creative team. Customary business affairs are covered, including chain-of-title and talent and option/purchase agreements as well as key concepts for financing, marketing, and distribution. Prerequisites: VM 332 or VM 370 and junior standing. (Semester varies)

VM 476
Editing for Advanced Film and Video Projects
4 credits

This advanced-level post-production course is designed to assist in the editing and completion of students' advanced-level projects. Technical procedures as well as aesthetic and conceptual issues endemic to post-production are examined with an eye to their practical application to students' work on their projects. Prerequisites: VM 376 and junior standing. (Spring semester)

VM 477
Producing for Television and Non-Broadcast Media
4 credits

Students learn the organizational and creative skills of producing in the studio and in the field. Topics include program development, pitching, budgeting, hiring, scheduling, and coordinating the production and program evaluation. Prerequisites: VM 240 and VM 241.

VM 478
Advanced Cinematography and Videography
4 credits

Offers advanced-level exploration of aesthetics, technology, and craft of cinematography and videography. Students gain a working knowledge of the advanced level of cameras in the department and are expected to develop complex lighting and shot designs. Emphasis is on aesthetic use of the technical elements of motion picture acquisition. Includes significant collaboration with other courses in the curriculum including BFA and BA Production Workshop. Prerequisite: VM 378. (Semester varies)

VM 481
Advanced Production Design
4 credits

Places students in the role of production designer, the creative individual responsible for the "look" of a production, as well as the role of art director and set decorator. Students develop and draw design concepts based on scripts and implement them in class projects and in production. Designing Emerson productions is required. Drawing and drafting skills are most valuable in presenting ideas for weekly critique. Prerequisite: VM 381. (Semester varies)

VM 490
BFA Production Workshop
8 credits (4 per semester)

Provides the means for students to produce portfolio work. BFA students are required to take two consecutive semesters of the workshop, 4 credits per semester. Work may be produced in teams, partnerships, or individually. Projects must be proposed in the semester preceding the semester in which the work is to be produced (see section on BFA requirements above). Students may also apply to serve as non-BFA participants for a single semester and for 4 credits only, serving as crew members or staff on another student's project. Prerequisites: Completion of one specialization-level production course, and approval by the faculty BFA committee based on application.

VM 491
BA Capstone Project
4 credits

Students are admitted by application to produce portfolio work as a Capstone Project. Applications must include a detailed description of the proposal for consideration by a faculty panel. The proposal can be for either a creative project based in any area of the program, including film, TV, animation, sound design, or digital art and games; or a significant research project in media studies. Provides an opportunity to produce a significant piece of creative or scholarly work.

VM 492
Photo Practicum
4 credits

Designed to integrate, enrich, and solidify a student's photographic skills building on past productions. Emphasis is placed on developing a portfolio representative of a personal vision. Prerequisites: VM 365 and junior standing.

VM 497
Directed Project
2 to 4 credits

Special learning opportunities designed for a student to work with a faculty member on a creative project not available through existing courses. The College cannot guarantee logistical support for such projects, and equipment and facilities may need to be procured at student's expense. No more than 8 credits of any combination of directed projects (VM 497), directed studies (VM 498), and internship (VM 499) may be counted toward the major. Prerequisites: 3.0 GPA, junior standing, and permission of instructor and department chair.

VM 498
Directed Study
2 to 4 credits

Special learning opportunities designed for a student to work with a faculty member on a scholarly project not realizable through existing courses. No more than 8 credits of any combination of directed projects (VM 497), directed studies (VM 498), and internship (VM 499) may be counted toward the major. Prerequisites: VM 200, junior standing, and a 3.0 GPA. The supervising faculty member and the department chair must approve proposals prior to the examination period of the preceding semester.

VM 499
Internship
4 or 8 credits

Students work in organizations such as a film and video production company, sound lab, broadcast station, or in educational or corporate media under the direct supervision of an approved full-time employee and an assigned faculty member. No more than 8 credits of any combination of directed projects (VM 497), directed studies (VM 498), and internship (VM 499) may be counted toward the major. No more than 4 credits of internship may be counted toward the major. Prerequisites: junior standing, completion of appropriate 200-level production course(s), a grade point average of 2.7 or above, and permission of instructor. A 4-credit internship requires 16 hours a week over a 12-week period and an 8-credit internship requires 32 hours over a 12-week period. Students must participate in the Internship Experience Workshop offered through Career Services prior to the start of the internship and should consult the Academic Calendar for registration deadlines. Students who wish to participate in an internship in the Los Angeles, California, area must be enrolled in the Emerson Los Angeles Program.

School of the Arts

Department of Writing, Literature and Publishing

Professors Diercks, Koundoura (Chair), Marshall, Medina, Painter, Reiken, Skoyles, Tobin, Treadway, Trimbur, Walker, Walters, Whynott, and Yarbrough; Associate Professors Asim, Chang, Donoghue, Emblidge, Fast, Kamada, McLarin, Whelan, and Yoshikawa; Assistant Professors Althoff, Beuttler, Denizet-Lewis, Lee, and Seligmann; Senior Distinguished Writer-in-Residence Flook; Distinguished Publisher-in-Residence Randolph; Distinguished Writers-in-Residence Glass; Senior Publisher/Editor-in-Residence Weaver; Senior Publisher-in-Residence Lombardo; Senior Writers-in-Residence Brooks, Casson, Haines, Hoffman, Orem, and Papernick; Senior Electronic Publisher-in-Residence Rodzvilla; Senior Lecturers Himmer, Kovaleski Byrnes, Marko, and Parfitt.

The Department of Writing, Literature and Publishing is dedicated to developing the skills of students who are training to become poets, writers of fiction and nonfiction, planning to enter the publishing industry, or preparing to go on to graduate-level study. To that end, it offers courses and workshops in each of these areas taught by published authors and experts in the field. It also offers courses in literature, French, and Spanish, designed to produce graduates whose specializations are enriched by a broad interdisciplinary understanding of the history of their chosen genres and what it means to write and communicate today in a global community. The department is also dedicated to providing courses in expository writing that develop basic skills in writing and critical thinking for all students at the College.

Programs

The programs of the Department of Writing, Literature and Publishing (WLP) are designed to prepare students for a wide range of professional careers and for personal creative development and fulfillment; they also have pre-professional value for those intending to pursue graduate education.

Undergraduate students may pursue the BA degree in Writing, Literature and Publishing or a BFA degree in Creative Writing. Graduate students may pursue the MFA degree in Creative Writing or the MA degree in Publishing and Writing.

The department's curriculum includes coursework in writing, literature, languages, and publishing. Writing courses expose students to a variety of forms, including fiction, poetry, nonfiction, screenwriting, and magazine writing. Literature courses cover a broad range of British, American, and world literatures. Language courses include studies in elementary French and Spanish. Publishing courses prepare students for careers in the world of commercial publishing, and include offerings in magazine design and production, desktop publishing, copyediting, literary editing, and book production and design. Internships in a thriving Boston publishing community provide valuable learning experiences in the field.

Students majoring in fields outside of the department may choose to minor in writing, literature, or publishing. They also may pursue a double major or design an independent major involving writing, literature, language, or publishing as one of their major subject areas.

Degree Requirements for Bachelor of Arts in Writing, Literature and Publishing

The undergraduate faculty of Writing, Literature and Publishing is committed to the following learning objectives for the BA in the Writing, Literature and Publishing program.

Students will:

1. Demonstrate knowledge of literary history and of literary forms.
2. Read, think, and write critically.
3. Demonstrate knowledge of research skills.
4. Display creative writing skills in one or more of the literary genres.

Students take courses in poetry, fiction, nonfiction, screenwriting, magazine writing, and publishing, in addition to courses in literature that ground them in the English-language tradition and introduce them to other traditions.

Required Courses

Students pursuing a Bachelor of Arts degree in Writing, Literature and Publishing complete 52 credit hours. No more than 4 credits of internship (PB 499) may be used toward the credits required for the BA degree.

4 credits	LI 120 Introduction to Literary Studies
8 credits	Two courses from the following: LI 201 Literary Foundations LI 202 American Literature LI 203 British Literature
16 credits	Four courses from any of the 300- or 400-level Literature courses
4 credits	One course from any of the 400- or 500-level Literature courses
4 credits	One course from the following: PB 207 Introduction to Magazine Writing WR 211–216 Introduction to Creative Writing
4 credits	One course from the following: PB 307 Intermediate Magazine Writing WR 311–317 Intermediate Creative Writing
8 credits	Two courses from the following:

	PB 302	Copyediting
	PB 380	Magazine Publishing Overview
	PB 383	Book Publishing Overview
	PB 395	Applications for Print Publishing
4 credits	One course in Writing, Literature, or Publishing at the 200 level or above	

Degree Requirements for Bachelor of Fine Arts in Creative Writing

The undergraduate faculty of Writing, Literature and Publishing is committed to the following learning objectives for the BFA in Creative Writing program.

Students will:

1. Demonstrate knowledge of literary history and of literary forms.
2. Read, think, and write critically.
3. Demonstrate knowledge of research skills.
4. Create a thesis in poetry, fiction, nonfiction, or drama.

Students take introductory, intermediate, and advanced workshops in the above genres, and in literature.

Required Courses

Students admitted to the Bachelor of Fine Arts program complete 56 credits in departmental offerings for the degree. In addition to workshops at the 200, 300, and 400 levels, BFA students interested in concentrating in a specific genre take a substantial number of literature and writing courses in that genre. Therefore, it is strongly advised that fiction students take LI 308 The Art of Fiction, as well as a choice of LI fiction-based courses. Nonfiction students should take LI 303 The Art of Nonfiction, as well as a choice of LI nonfiction-based courses such as those offered under LI 487 Topics in Nonfiction. Poetry students should take LI 307 The Art of Poetry, as well as a choice of poetry-based courses.

4 credits	LI 120	Introduction to Literary Studies
8 credits	Two courses from the following:	
	LI 201	Literary Foundations
	LI 202	American Literature
	LI 203	British Literature
8 credits	Two courses from the following (not in the same genre):	
	PB 207	Introduction to Magazine Writing
	WR 211–216	Introduction to Creative Writing
8 credits	Two courses from the following (one will be in the genre of the concentration):	
	PB 307	Intermediate Magazine Writing
	WR 311–317	Intermediate Creative Writing
4 credits	One course from the following (in the genre of the concentration):	
	PB 401	Advanced Seminar Workshop in Column Writing
	WR 405–440	Advanced Writing
4 credits	One course from the following (in the genre of the concentration):	
	LI 303	The Art of Nonfiction
	LI 307	The Art of Poetry
	LI 308	The Art of Fiction

8 credits	Two courses from any of the 300- or 400-level Literature courses
4 credits	One course from any of the 400- or 500-level Literature courses
4 credits	One course in Writing, Literature, or Publishing at the 200 level or above
4 credits	WR 490 Senior Creative Thesis

Policies

Class Enrollment Policy

Any student enrolled in a course in the Writing, Literature and Publishing Department who does not attend class during the first four class hours, and who has not made prior arrangements with the instructor, may be dropped from the class, and that place may be taken by another student. This action takes place at the instructor's discretion regardless of prior registration of the student for the course in question. Students dropped from a class for this reason will be readmitted only with the approval of the course instructor.

Workshop Policy

An undergraduate may take no more than two writing workshops in one semester, and they must be in different genres.

Co-curricular Activities

The following co-curricular activities are available to students interested in Writing, Literature and Publishing.

Concrete Literary Magazine
Concrete Literary Magazine is produced annually by the undergraduates of Emerson College. It is entirely student-run and features poetry, prose, and photography by Emerson College undergraduates.

Emerson Review
The *Emerson Review* is an annual undergraduate literary publication that features fiction, poetry, interviews, and photo essays. The *Emerson Review* staff is a dedicated and eclectic mix of students of all ages and majors who are devoted to putting together a publication of the highest quality.

Gauge
Since 2001, *Gauge* has been pushing the limits of the magazine format. Focused on innovative design and content, the award-winning glossy features photography, poetry, fiction, and nonfiction that are important and impactful to the Emerson community. Theme and design of the magazine change each semester.

Stork
Recognized as co-curricular in 2010, *Stork* is an annual fiction journal dedicated to demystifying the publishing process and improving student writing. *Stork* is founded on the idea of communication between editor and writer and provides an outlet for budding writers to take their work to the next level.

Minor Programs

All minors require four courses (16 credits) of related coursework, two of which must be taken at Emerson College. Where applicable, students may apply 4 credits from the Liberal Arts requirements toward a minor.

Fiction Minor

At least 16 credits, including both literature and writing courses, devoted to fiction. The literature courses must be numbered 300 or above; the writing courses must be numbered 200 or above.

Selections may be made from, but are not limited to, the following:

LI 308	The Art of Fiction
LI 313	Novel into Film
LI 323	The American Short Story
LI 393	American Novel I
WR 211	Introduction to Creative Writing (Fiction)
WR 311	Intermediate Creative Writing (Fiction)
WR 407	Advanced Seminar Workshop in Fiction

Students may also substitute LI topics courses when they explicitly focus on fiction.

Literature Minor

At least 16 credits in literature courses. No more than one course (4 credits) may be at the 200 level. The remaining 12 credits must be in courses numbered 300 or above. These courses should have a planned coherence; they may focus, for example, on a genre, tradition, or period.

Poetry Minor

At least 16 credits, including both literature and writing courses, devoted to poetry. The literature courses must be numbered 300 or above and selected from the following:

LI 305	Modern Poetry and After
LI 307	The Art of Poetry
LI 401	Topics in Poetry
LI 413	The Forms of Poetry: Theory and Practice
WR 212	Introduction to Creative Writing (Poetry)
WR 312	Intermediate Creative Writing (Poetry)
WR 405	Advanced Seminar Workshop in Poetry

The student may also substitute LI topics courses when they explicitly focus on poetry.

Publishing Minor

At least 16 credit hours in a sequence of publishing courses that includes four courses from the following:

PB 207	Introduction to Magazine Writing
PB 302	Copyediting
PB 307	Intermediate Magazine Writing
PB 380	Magazine Publishing Overview
PB 383	Book Publishing Overview
PB 395	Applications for Print Publishing
PB 401	Advanced Seminar Workshop in Column Writing
PB 481	Book Design and Production
PB 482	Magazine Design and Production
PB 491	Topics in Publishing

Writing Minor

At least 16 credit hours in a sequence of related writing courses approved by the department. This sequence includes four courses from the following:

WR 211, 212, 216	Introduction to Creative Writing
WR 311, 312, 313 315, 316,	Intermediate Creative Writing
WR 405	Advanced Seminar Workshop in Poetry
WR 407	Advanced Seminar Workshop in Fiction

WR 415	Advanced Seminar Workshop in Nonfiction
WR 416	Advanced Topics in Writing
WR 440	Advanced Seminar Workshop in Screenwriting

Literature Courses

LI 120
Introduction to Literary Studies
4 credits

Gives students intensive practice in literary analysis, critical writing, and related research. In discussing primary texts, considerable attention is given to elements of the different genres (e.g., narrative point of view, narrative structure, metrical and free verse), as well as to issues relevant across literary genres (e.g., form and content, voice, contexts, tone). Readings are chosen from the following genres: poetry, drama, narrative modes, and also include selected literary criticism. Pre- or co-requisite: WR 101.

LI 201
Literary Foundations
4 credits

Surveys foundational works of Western literature in poetry, nonfiction, fiction, and drama in order to familiarize students with literary history as well as the history of our ideas of love, duty, the afterlife, virtue, and vice. Authors studied may include Homer, Sophocles, Plato, Virgil, Ovid, Dante, Boccaccio, the Beowulf poet, and Chaucer. Prerequisites: WR 121 or HS 101, LI 120, and sophomore standing. Fulfills the Literary Perspective.

LI 202
American Literature
4 credits

Introduces representative works of American literature in several genres from the colonial period to the modern by writers such as Bradstreet, Franklin, Hawthorne, Thoreau, Douglass, Melville, Dickinson, Whitman, Chopin, Twain, Crane, Hurston, Faulkner, Williams, and Moore. Prerequisites: WR 121 or HS 101, LI 120, and sophomore standing. Fulfills the Literary Perspective.

LI 203
British Literature
4 credits

Historical overview of several genres of British literature from the Renaissance to the 20th century, focusing on writers such as More, Spenser, Milton, Defoe, Bronte, Eliot, Joyce, and Beckett. Prerequisites: WR 121 or HS 101, LI 120, and sophomore standing. Fulfills the Literary Perspective.

LI 204
Topics in Literature
4 credits

Courses focus on specific themes or topics, such as literature of the city, artists in literature, or coming of age. All topics include literature in at least three genres (selected from poetry, fiction, nonfiction, and drama). Fulfills the Literary Perspective. May be repeated for credit if topics differ.

LI 208
U.S. Multicultural Literatures
4 credits

Introduces poetry, fiction, and other genres produced in the multicultural U.S.A. Explores ways writers from disparate communities use various literary forms to articulate resistance, community, and citizenship. Literary texts are situated in their historical contexts and examine the writing strategies of each author. Also includes essays, journalism, and films to learn how diverse cultural texts work to represent America. Fulfills the Literary Perspective and the U.S. Diversity requirement.

LI 209
Topics in U.S. Multicultural Literature
4 credits

Courses focus on literature produced by historically oppressed peoples in the United States and on specific themes or topics, such as slavery and freedom, American Indian multi-genre life-stories, or border identities. All topics include the study of literature in at least three genres (selected from poetry, fiction, nonfiction, and drama). Fulfills the Literary Perspective and the U.S. Diversity requirement. May be repeated for credit if topics differ.

LI 210
American Women Writers
4 credits

Examines fiction, poetry, and other genres by 19th- and 20th-century American women such as Jacobs, Dickinson, Chopin, Kingston, Welty, Rich, and Morrison. Fulfills the Literary Perspective and the U.S. Diversity requirement.

LI 211
Topics in Global Literature
4 credits

Courses focus on literature produced outside the United States in locations affected by imperial expansion. Specific themes or topics might include Literatures of the Asian Diaspora, Latin American Literature and Cinema, or Literature of Europe's Borders. All topics include literature in at least three genres (selected from poetry, fiction, nonfiction, and drama). Fulfills the Literary Perspective and the Global Diversity requirement. May be repeated for credit if topics differ.

LI 212
Black Revolutionary Thought
4 credits

Traces the protest tradition and radical thinking in African American literature. Using landmark essays by W.E.B Du Bois and Alain Locke to frame the debate and then moving from David Walker to Malcolm X and beyond, this course engages questions about the development of the Jeremiadic tradition in African American literature, the role of the black artist in promoting social change, gendered differences in protest literature, and whether politics informs and elevates art or strangles it. Fulfills the Literary Perspective and the U.S. Diversity requirement.

LI 213
Latin American Literature and Cinema
4 credits

Considers how Latin American authors use poetry, drama, essay, and fiction to provide alternative versions of national foundations, revolutionary movements, and political repression. Students view literary writing in relationship to the languages of scientific inquiry, myth, history, anthropology, psychology, and journalism. Fulfills the Literary Perspective and the Global Diversity requirement.

LI 214
Latino Literature
4 credits

Explores the idea of borderlands or living on the hyphen by American writers who identify themselves as straddling two cultures. Students read poetry, essays, fiction, and drama by authors in the following traditions: Chicano, Puerto Rican (Borinquen), Cuban, and Dominican American. Fulfills the Literary Perspective and the U.S. Diversity requirement.

LI 215
Slavery and Freedom
4 credits

Looks at a wide-ranging survey of 19th-, 20th-, and 21st-century poems, plays, novels, and nonfiction narratives concerning the issue of American slavery and its aftermath. Explores slave narrative conventions across historical periods as well as themes such as identity, masking, the liberating power of literacy, and masculine and feminine definitions of freedom. Fulfills the Literary Perspective and the U.S. Diversity requirement.

LI 216
Literature of the Gothic
4 credits

Focuses on literary and aesthetic tradition known as the Gothic, following its various manifestations from 18th-century England up to present-day America. Students read novels, poetry, short stories, and plays. Students interested in postmodern expressions of the Gothic, from graphic novels to film, are invited to bring these to the table. Is *Dracula* really about the anxiety of empire? What is *Frankenstein* saying about social theory and the dangers of Romanticism? And finally, why does Gothic material retain its fascination in the 21st century, when so many aesthetic movements lie moldering in their graves? Fulfills the Literary Perspective.

LI 217
Literature, Culture, and the Environment
4 credits

Examines the literature, art, and culture of Native and non-Native America and consider how these two very different traditions have affected the environment. Initially, students focus on Native Creation stories and on Genesis in order to better understand the definition of "wilderness." They then study the work of 17th-, 18th-, and 19th-century authors and artists who influenced and/or responded to how the environment should be managed. As students progress to the 20th and 21st centuries, they consider the work of artists, writers, and filmmakers who acknowledge and attempt to come to terms with a drastically changed and oftentimes degraded landscape in their work. Fulfills the Literary Perspective.

Prerequisites for Upper-Level LI Courses: For 300–level LI courses: junior standing and at least one LI course numbered below 300. For WLP majors, this must include at least one of the following: LI 201, LI 202, LI 203.

For 400–level LI courses: for all students, junior standing and completion of at least one LI course numbered below 300, and at least one 300-level LI course. WLP majors must also have completed two of the following: LI 201, LI 202, LI 203.

LI 303
The Art of Nonfiction
4 credits

Examines a broad range of literary nonfiction works, present and past, paying particular attention to the craft within the nonfiction work but identifying relationships and similarities that literary nonfiction has with the novel and short story. Includes readings from such diverse forms as historical narrative, adventure travel and survival, memoir and the creative nonfiction essay, and other forms of factual writing artfully constructed. (Spring semester)

LI 304
Topics in Literature
4 credits

Courses focus on specific themes or topics, such as literature of the city, artists in literature, or coming of age. All topics include literature in at least three genres (selected from poetry, fiction, nonfiction, and drama). May be repeated for credit if topics differ. (Semester varies)

LI 305
Modern Poetry and After
4 credits

Explores modern and postmodern traditions of poetry in the works of such 20th-century poets as Eliot, Stevens, Auden, Moore, Lowell, Bishop, Plath, Larkin, Rich, Ashbery, and, in translation, Neruda, Rilke, Herbert, Kazuk, and Tsvetaeva. (Spring semester)

LI 306
Literatures of Continental Europe
4 credits
Explores seminal works in the European literary tradition, with a particular focus on close reading, textual and rhetorical analysis, and aesthetic criticism. The course may include works by Montaigne, Rousseau, Flaubert, Hölderlin, Novalis, Heine, Flaubert, Dostoyevsky, Baudelaire, Rimbaud, Proust, Rilke, Kafka, Borges, Bachmann, and Bernhard. (Semester varies)

LI 307
The Art of Poetry
4 credits
Through reading and discussion of poems from different historical periods, students learn the technical aspects of poetry (such as meter, rhyme, and structure) and how poets use these techniques to create meanings and effects, giving students a critical vocabulary for reading and practicing poetry. For students who want to enhance their ability to discuss and write about poetry by learning the essentials of the poet's art. (Fall semester)

LI 308
The Art of Fiction
4 credits
Explores a broad range of short stories and novels by American and international authors. Teaches students to look at fiction from the perspective of the writer's craft, and emphasizes such elements as structure, narrative, characterization, dialogue, and the differences between shorter and longer forms. Students gain an appreciation of the fiction writer's craft and an enhanced sense of the drama inherent in effective storytelling. (Fall semester)

LI 309
Topics in U.S. Multicultural Literature
4 credits
Courses focus on literature produced by historically oppressed peoples in the United States and on specific themes or topics, such as slavery and freedom, American Indian multi-genre life-stories, or border identities. All topics include the study of literature in at least three genres (selected from poetry, fiction, nonfiction, and drama). Fulfills the U.S. Diversity requirement. May be repeated for credit if topics differ. (Semester varies)

LI 311
Topics in Global Literature
4 credits
Courses focus on literature produced outside the United States in locations affected by imperial expansion. Specific themes or topics might include Literatures of the Asian Diaspora, Latin American Literature and Cinema, or Literature of Europe's Borders. All topics include literature in at least three genres (selected from poetry, fiction, nonfiction, and drama). Fulfills the Global Diversity requirement. May be repeated for credit if topics differ. (Semester varies)

LI 313
Novel into Film
4 credits
Studies the adaptation of novels into films, and the narrative conventions that govern each medium. Texts include the works of such writers as Kesey, Burgess, Kundera, Walker, Nabokov, and Puig; films include the work of directors such as Kubrick, Forman, Spielberg, and Babenco. (Semester varies)

LI 323
The American Short Story
4 credits
Acquaints students with the changing thematic and stylistic concerns of the American short story and develops students' critical writing and reading skills. May include authors such as Chopin, Poe, Parker, Hemingway, Faulkner, Stafford, Bambara, Paley, Ford, Oates, and Updike. (Spring semester)

LI 339
British Novel I
4 credits
Engages in social and cultural analysis of the "rise" of the novel in England with representative works from the Restoration (1660) through the end of the 19th century. May include authors such as Behn, Defoe, Sterne, Richardson, Austen, Bronte, Shelley, Dickens, Eliot, and Hardy. (Fall semester)

LI 340
British Novel II
4 credits
Studies representative works of 20th-century British fiction. May cover Modernist authors from the first half of the century such as Forster, Joyce, Ford, Lawrence, Woolf, Waugh, O'Brien, Durrell, Greene, Beckett, Lessing, Murdoch, Golding, and Fowles as well as more contemporary writers from England, Scotland, Wales, and Ireland such as McEwan, Barnes, Amis, Crace, Kelman, and Carter. (Spring semester)

LI 361
Native American Literature
4 credits
Studies works in several genres, including consideration of how traditional myth, story, and ritual contribute to contemporary fiction and poetry, and how the literature reflects and responds to historical and contemporary conditions. May include such authors as Silko, Momaday, Ortiz, Harjo, and Erdrich. Fulfills the U.S. Diversity requirement. (Spring semester)

LI 362
Topics in U.S. Latinx Literature
4 credits
Topics includes courses that focus on important themes, specific genres, or periods in the field of U.S. Latinx literature, such as contemporary Latinx literature, Nuyorican poetry, U.S. Latinx short fiction, or queer Latinx literature.

LI 371
Shakespearean Tragedy
4 credits
Carefully examines selected tragedies from *Romeo and Juliet* to *Antony and Cleopatra*, emphasizing the development of the tragic form. (Fall semester)

LI 372
Shakespearean Comedy
4 credits
Detailed study of selected comedies from *A Midsummer Night's Dream* to *The Winter's Tale*, emphasizing Shakespeare's development of the comic form. (Spring semester)

LI 381
Global Literatures
4 credits
Surveys contemporary world literature written in English by writers from such places as India, Africa, the Caribbean, Australia, Canada, New Zealand, Pakistan, and Sri Lanka. Fulfills the Global Diversity requirement. (Semester varies)

LI 382
African American Literature
4 credits
Surveys African American literature (prose, poetry, and drama) from Olaudah Equiano through Toni Morrison and examines African American literature as part of the field of Diaspora studies. Also explores connections between African American and Caribbean American literatures conceived as literatures of the African Diaspora. Fulfills the U.S. Diversity requirement. (Fall semester)

LI 393
American Novel I
4 credits
Studies representative American novels written before the 20th century, including works by such authors as Cooper, Hawthorne, Melville, Stowe, Twain, Chopin, Wharton, and James. (Fall semester)

LI 394
American Novel II
4 credits
Studies representative works of 20th-century American fiction. May cover authors from the first half of the century such as Anderson, Cather, Faulkner, James, Hemingway, Dreiser, Wright, Ellison, and Bellow as well as more contemporary writers such as Roth, Coover, Nabokov, Morrison, DeLillo, Burroughs, Momaday, and Silko. (Spring semester)

LI 396
International Women Writers
4 credits
Explores works by contemporary international women writers within their social and political contexts. Readings include work by such writers as Nadine Gordimer, Jamaica Kincaid, Michelle Cliff, Mawal El Saadawi, Bessie Head, Luisa Valenzuela, and others. Fulfills the Global Diversity requirement. (Spring semester)

LI 401
Topics in Poetry
4 credits
Special offerings in the study of prominent and emerging poets and schools of poetry. Emphasis is on exploring the intersection between individual technique and aesthetic traditions, from the formal to the avant-garde to culturally and politically conscious expressions of the art. The course is principally concerned with poets writing in the English language, though important figures from other language traditions may be read in translation. May be repeated for credit if topics differ. (Semester varies)

LI 405
Reading and Writing the Environment
4 credits
Students read contemporary texts that address environmental issues and learn to respond to those texts with effective writing. Texts include late 20th–early 21st century works on environmental science, environmental justice, environmental sociology, landscape architecture, environmental policy, energy and the environment, ecological psychology, ecological literacy, and ecology in the humanities. Within these texts, major issues concerning landscape sustainability, such as overpopulation, land use, farming practices, climate change, environmental degradation, environmental health, energy sustainability, pollution, waste and recycling, resource depletion, conservation, and environmental law are addressed. Prerequisites: Junior standing and one 300–level Literature course or SC 320, SC 392, IN 326. (Semester varies)

LI 410
British Romanticism
4 credits
Introduces one of the most significant and revolutionary periods in British literature. Writers such as William Wordsworth, Mary Shelley, Samuel Taylor Coleridge, and William Blake dominated the literary landscape, and their poetry and prose captured this remarkable period of history. This course considers such writers as these in their historical and aesthetic context, and pays particular attention to the ways in which the legacies of the Romantics survive and inform even contemporary modes of literature.
(Semester varies)

LI 411
Topics in European Literature
4 credits
Special offerings in European literature may include such topics as the Romantic Age, Russian Short Fiction, Absurd and Avant-Garde Theater, and the 19th-Century European Novel, or topics related to special interests and expertise of the faculty. May be repeated for credit if topics differ.
(Semester varies)

LI 413
The Forms of Poetry: Theory and Practice
4 credits

Students study forms of poetry as used by historical and contemporary poets, and then write original poems in those forms (such as the sonnet, villanelle, haiku, sestina, syllabic, and renga), and genre forms (such as Surrealist, Expressionist, Anti-poem, Open Field, and Language poetry). (Spring semester)

LI 414
After the Disaster: Post-War European Literature
4 credits

Explores post–war European literary works that are marked by a profound sense of loss, disorientation, and pessimism, with a particular focus on the practices of close reading, textual analysis, and theoretically oriented criticism. Explores how the events of the war—most notably the Holocaust—affected the literature of Europe in their wake. Authors to be read include Primo Levi, Ruth Kluger, Marguerite Duras, Maurice Blanchot, Michel Houellebecq, and W.G. Sebald. (Semester varies)

LI 415
Travel Literature
4 credits

Home and away, placement and displacement, location and dislocation are all themes that abound not only in contemporary literature in all its forms (fiction, nonfiction, poetry, drama) but also in contemporary literary and cultural criticism. This course explores the theme of travel in literature across its historical terrain in order to understand not only the evolution of its forms but also its role in the construction of identities, familiar and foreign. (Semester varies)

LI 421
Topics in American Literature
4 credits

Special offerings in American literature that concentrate on the study of particular authors, genres, or themes, or on topics related to the special interests and expertise of the faculty. May be repeated for credit if topics differ. (Semester varies)

LI 423
Topics in Global Literature
4 credits

Special offerings in global literature that include such topics as Latin American Short Fiction, Post-Colonial Literature, and the Hispanic Caribbean, or on topics related to the special interests and expertise of the faculty. Fulfills the Global Diversity requirement. May be repeated for credit if topics differ. (Semester varies)

LI 436
Cultural Criticism
4 credits

Surveys the dominant theoretical approaches to the study of culture. The course traces their main arguments and helps students develop a sense of what it means to be a producer and a consumer of culture today. (Fall semester)

LI 481
Topics in African American Literature
4 credits

Studies traditions of African American literature, such as Afrofuturism, the Harlem Renaissance, Black Arts Poets and Novelists, or Neo-slave Narratives. Courses may focus on Political Plays of the Sixties, The Blues as Poetry, Spirituals and Jazz as Literature, and include such authors as Wright, Petry, Baraka, Himes, Butler, Ellison, and Hopkinson. Fulfills the U.S. Diversity requirement. May be repeated for credit if topics differ. (Spring semester)

LI 482
Topics in Fiction
4 credits
Special offerings in the novel, novella, and other modes of short fiction from various periods. May be repeated for credit if topics differ.
(Semester varies)

LI 487
Topics in Nonfiction
4 credits
Special offerings in autobiography, biography, travel writing, nature writing, and other belletristic work from various periods. May be repeated for credit if topics differ. (Semester varies)

LI 498
Directed Study
2 or 4 credits
Students are provided an opportunity to conduct research and to write in an area not covered in the regular curriculum. Prerequisites: senior standing, completion of a course offered on the subject or equivalent. Directed studies or projects may not duplicate existing courses. Proposals must be approved by the supervising faculty member and the department chair prior to the end of the examination period of the preceding semester. Students may not count more than 12 credits of any combination of directed study, directed project, and internship courses toward the total graduation requirements. A 3.0 GPA is required.

LI 526
L.A. Stories
4 credits
Los Angeles has inspired writers and communicators like few other cities. This course explores a variety of narrative representations of Los Angeles across different media and genres and offers students a chance to create and workshop their own L.A. stories—be it in fiction, the essay, literary journalism, or its video equivalent. By reading or viewing and then discussing the works of Nathaniel West, Joan Didion, Roman Polanski, and many others, students develop not only a deeper knowledge of the city in which they now find themselves, but also learn about the creative processes and the themes and theses through which LA has come to be most widely understood. Offered by the Los Angeles Program only.

Publishing Courses

PB 203
Introduction to Electronic Publishing
4 credits
Explores various methods of digital publishing including e-books, digital magazines, and web site creation. The course is designed to provide students with a basic understanding of the planning, development, and management of digital content.

PB 207
Introduction to Magazine Writing
4 credits
Introduces writing for commercial markets. Students develop, research, and write nonfiction articles and learn where to market them. May be repeated once for credit and may be substituted for one 200-level WR (writing) workshop. Prerequisite: WR 101 or HS 101.

PB 302
Copyediting
4 credits
Practical course about the process of editing and preparing manuscripts for publication. Together with hands-on assignments, the course considers the relation of editor to author, the nature of copyediting in various publishing environments, and other topics. Prerequisite: WR 101 or HS 101.

PB 303
Web Development: Creating and Managing Content for the Web
4 credits

Focuses on the design and format of text and images for the computer and mobile phone screen. Students create sites using XHTML and CSS. Topics covered include: content evaluation, usability standards, design aesthetics, user experience, JavaScript, and hosting solutions. Prerequisite: PB 203.

PB 307
Intermediate Magazine Writing
4 credits

Requires students to research and write an article or magazine feature. Students learn terms, concepts, and techniques to improve both writing and critical thinking. Prerequisite: PB 207. May be repeated once for credit and may be substituted for one 300-level WR (writing) workshop.

PB 310
Publication Practicum
1 non-tuition credit

Students work on one of Emerson's literary publications. May be repeated. Only 4 non-tuition credits may be used toward graduation.

PB 380
Magazine Publishing Overview
4 credits

Provides an understanding of the magazine field from the perspective of writers and editors. Looks at the similarities and differences between general interest magazines and more focused magazines, and how magazines compete with each other and with other media for audiences and revenues. Topics include how magazines carve out niches, the relationship between the business and editorial departments, and the editorial operations of magazines. The course also looks at the history of the magazine industry. Prerequisite: junior or senior standing.

PB 383
Book Publishing Overview
4 credits

Examines the acquisition and editing of a manuscript, its progress into design and production, and the final strategies of promotion and distribution of a finished book. Prerequisite: junior or senior standing.

PB 395
Applications for Print Publishing
4 credits

Students master the page layout and image creation software used in the publishing industry. Students also learn related computer-based skills, such as type and image sourcing, image acquisition, including scanning, and copyright issues. Although some design issues are addressed, the primary focus is on software skills. Course assumes students have basic Macintosh skills.

PB 401
Advanced Seminar Workshop in Column Writing
4 credits

This magazine publishing course covers the process of researching, writing, and revising magazine columns with an understanding of the importance of audience. Draws on both the published writing of seasoned columnists from a variety of genres as well as weekly columns written by students. Prerequisite: PB 307, PB 380, or JR 460. May be substituted for one 400-level WR (writing) workshop.

PB 402
Book Editing
4 credits

Book editing, or substantive editing, is a highly subjective, visceral skill informed by flexibility, judgment, life experience, grammatical grace, signposts, caution lights, road maps, respect for the author, and subtle diplomacy in the author/editor relationship, all directed toward helping

the writer to the intended creative goal. In other words, book editing is an art, not a science. However, an exploration of the foundations of constructive shaping, development, organization, and line-editing may release the inner shepherd/wrangler in you. Prerequisite: PB 383.
(Fall semester)

PB 404
Creating e-Books for Modern e-Readers
4 credits

Focuses on the creation and design of complete texts in a variety of e-formats. Students produce complete texts using the extensible Markup Language (XML), .epub, and Kindle formats. The course covers the current trends and industry tools and walks students through the complete e-book creation process from design to releasing a finished product in the marketplace. Prerequisite: PB 203.

PB 410
Music Writing
4 credits

Covers writing about popular music: writing and workshopping concert and album reviews, musician or band profiles, and columns. Students read and discuss the work of professional music writers. Prerequisites: PB 307, one 300–level WR course or JR 352 and junior standing.

PB 470
Topics in Community Publishing
4 credits

This project-based course enables students to collaborate with community partners on publishable projects. Students learn professional writing and publishing skills in an experiential setting as they research, design, and produce tangible publications for use in the local community. Through the process, students also gain knowledge of fast-paced working environments, professional relationships, deadlines, and project management. Prerequisites: Senior standing and 300-level course prerequisite will vary by topic.

PB 481
Book Design and Production
4 credits

Covers book and book jacket design fundamentals: design, typography, image research and assignment, and prepress and manufacturing. This is not a software instruction course. Prerequisite: PB 395 (may be taken concurrently) or permission of instructor. (Spring semester)

PB 482
Magazine Design and Production
4 credits

Covers magazine design fundamentals: typography, image research and assignment, prepress and manufacturing, and traditional and computer-based tools and equipment. Each student produces a sample magazine through a workshop process of presentations and revisions. This is not a software instruction course. Prerequisite: PB 395 (may be taken concurrently) or permission of instructor. (Fall semester)

PB 483
Magazine Editing
4 credits

Provides students with an understanding of the magazine editing process. Topics range from idea generation and story selection to the mechanics of editing, the editorial process, and the somewhat elusive topic of the role of the editor. Students address such issues as story focus, direction, topicality, structure, sense of audience, and voice, often through studying popular magazines with long and interesting histories. Prerequisite: PB 380.
(Semester varies)

PB 491
Topics in Publishing
4 credits
Special offerings in book, magazine, and electronic publishing. May be repeated for credit if topics differ. Prerequisites vary with topic.

PB 498
Directed Study
2 or 4 credits
Provides an opportunity to conduct research and to write in an area not covered in the regular publishing curriculum. Prerequisites: senior standing and completion of a course offered on the subject or equivalent. Directed studies may not duplicate existing courses. Proposals must be approved by the supervising faculty member and the department chair prior to the end of the examination period of the preceding semester. Students may not count more than 12 credits of any combination of directed study, directed project, and internship courses toward the total graduation requirements. A 3.0 GPA is required.

PB 499
Internship
4 or 8 credits
Internships involve work in publishing and other related areas. Students attend class meetings during the internship semester. Only juniors and seniors with a current 2.7 GPA are eligible. A 4-credit internship requires 16 hours a week over a 12-week period and an 8-credit internship requires 32 hours a week over a 12-week period. Students must participate in the Internship Experience Workshop offered through Career Services prior to the start of the internship. Students who wish to participate in an internship in the Los Angeles, California, area must be enrolled in the Emerson Los Angeles Program. Course cannot be added after the regular registration period. Please consult the Academic Calendar for registration deadlines.

Writing Courses

WR 101
Introduction to College Writing
4 credits
Introduces college writing, focusing on cultural analysis that appears in academic work and in the public intellectual sphere. Emphasizes how writers work with texts (including images, film, music, and other media) to develop writing projects. Through four main writing projects that concentrate on drafting, peer review, and revision, students learn to be constructive readers of each other's writing and to understand the rhetoric of intellectual inquiry.

WR 121
Research Writing
4 credits
Research-based writing course that explores how rhetorical situations call on writers to do research and how writers draw on various types of writing to present the results of their research. Through four main writing projects, students develop an understanding of the purposes and methods of research and a rhetorical awareness of how research-based writing tasks ask them to consider their relation to the issues they are researching and to their audiences. Prerequisite: WR 101.

WR 211–216
Introduction to Creative Writing
4 credits
These courses focus on the basic vocabulary, techniques, and traditions in the chosen genre. All courses include the discussion of published work. Students practice their writing craft through exercises and other assignments, many of which are shared with the class in an introductory workshop setting. May be repeated once for credit. Prerequisite: WR 101 or HS 101.

- WR 211 Introduction to Creative Writing: Fiction
- WR 212 Introduction to Creative Writing: Poetry

- WR 216 Introduction to Creative Writing: Nonfiction

WR 311–316
Intermediate Creative Writing
4 credits
Original essays, poems, plays, and short stories are written and presented in class for criticism and discussion. Students also read and discuss published work in the genre. May be repeated once for credit. Prerequisite: see below.

- WR 311 Intermediate Creative Writing: Fiction (prerequisite: WR 211)
- WR 312 Intermediate Creative Writing: Poetry (prerequisite: WR 212)
- WR 313 Intermediate Creative Writing: Drama (prerequisite: WR 211)
- WR 315 Intermediate Creative Writing: Comedy (prerequisite: WR 211 or VM 222)
- WR 316 Intermediate Creative Writing: Nonfiction (prerequisite: WR 216)

WR 317
Topics in Creative Writing
4 credits
Special offerings in various genres of writing such as Experimental Fiction, Lyric Poetry, Micro Essays, among others. May be repeated for credit if topics differ. Prerequisites: junior or senior standing and completion of a 200-level writing course in the genre being offered. (Semester varies)

WR 320
Travel Writing
4 credits
The best travel writing takes readers on a journey that is not only geographic, but also narrative. This intermediate course in literary travel writing introduces writers to key ways to transform their experiences in the world—be it a far-flung travel destination or one's hometown—into compelling narratives in the form of short essay or memoir. In addition to short reading and writing assignments, students complete three polished travel essays: two to be workshopped and one to hand into the instructor on the last day of class. Prerequisite: WR 216. (Semester varies)

WR 402
Profile Writing
4 credits
Students learn how to write about other people—whether famous, ordinary, overlooked, or controversial. They read the work of the best magazine profile writers writing today, and many of those writers will speak to the class via Skype. Students write several profiles, including a long magazine–length final project. The profiles are workshopped in class. This course is designed for students interested in magazine writing, biography, journalism feature writing, and nonfiction writing that focuses on the lives of other people. Prerequisite: PB 207 or WR 216.

WR 405
Advanced Seminar Workshop in Poetry
4 credits
Advanced writing workshop in poetry with in-class discussion of original poems by students already seriously engaged in writing poetry. Pays special attention to getting published, and students are encouraged to submit their work to magazines. May be repeated once for credit. Prerequisites: WR 312 and junior standing.

WR 407
Advanced Seminar Workshop in Fiction
4 credits
Extensive fiction writing of short stories and/or novels coupled with in-class reading for criticism and the craft of fiction. May be repeated once for credit. Prerequisites: WR 311 and junior standing.

WR 408
Writing the Novella
4 credits

This workshop is designed to help students write novellas of at least 60 pages during the semester. There is also a significant reading component, as students discuss selected published novellas in the service of helping them plan and write their own drafts. The course is aimed at serious writing students wishing to explore a form that allows for more extended development of plot, theme, and character than in the traditional short story, without making the elaborate structural demands of a full-length novel. The fantasy genre is discouraged. Prerequisites: WR 311 and junior standing.

WR 415
Advanced Seminar Workshop in Nonfiction
4 credits

Advanced writing workshop in various nonfiction forms, such as memoir, travel writing, literary journalism, or other narrative nonfiction writing. Students will already have completed at least one nonfiction workshop, have a project in development, and be capable of discussing such techniques as characterization, point of view, and narrative structure as they appear in literary nonfiction forms. Prerequisites: WR 316 and junior standing.

WR 416
Advanced Topics in Writing
4 credits

Special offerings in various genres of writing like Comedy Writing, Travel Writing, Experimental Fiction, among others. May be repeated for credit if topics differ. Prerequisites: junior or senior standing and completion of a 300-level writing course in the genre being offered.
(Semester varies)

WR 450
Community Writing: Theory and Practice
4 credits

Introduces community literacy theories and writing pedagogies with the practical aim of preparing students for work in community writing centers. Students read and explore writing center theory and tutoring pedagogy to gain practice-based knowledge for assessing student writing across multiple disciplines and knowledge levels, utilizing various tutoring strategies, and working with multilingual writers. In addition, the course examines the challenges and benefits involved in community writing projects, from both logistical and philosophical standpoints, by considering definitions of "community" and "literacy," and exploring what is "exchanged" in these collaborative partnerships. Students participate in and reflect on weekly tutoring assignments at targeted community partners. Prerequisites: senior standing and completion of a 300–level writing course in the genre being offered. (Semester varies)

WR 490
Senior Creative Thesis (All Genres)
4 credits

Required of all BFA majors: During the final semester of his/her senior year, each student produces an extended literary work of fiction, poetry, or creative nonfiction. Students wishing to write in another genre must acquire instructor approval prior to registering for WR 490. Each student works independently but consults regularly with an advisor to evaluate and revise the work-in-progress. The final manuscript measures and represents the student's abilities and his/her commitment to a serious creative endeavor. Unless prior instructor approval is acquired, at the time students write their BFA thesis, they shall have previously taken, or be currently enrolled in, a WR 400–level class in the genre of their thesis. Senior BFA Writing majors only.

WR 498
Directed Study
2 or 4 credits
Provides an opportunity to conduct research and to write in an area not covered in the regular writing curriculum. Prerequisites: senior standing and completion of a course offered on the subject or equivalent. Directed studies may not duplicate existing courses. Proposals must be approved by the supervising faculty member and the department chair prior to the end of the examination period of the preceding semester. Students may not count more than 12 credits of any combination of directed study, directed project, and internship courses toward the total graduation requirements. A 3.0 GPA is required.

World Language Courses: French and Spanish

The current Liberal Arts World Language Requirement is completion of a course at the elementary II level. Courses in American Sign Language also fulfill the language requirement.

Elementary Language Courses: French and Spanish

Courses provide students with the basic structures needed for communication in the target language. They are designed to be interactive, creating everyday situations that call for a variety of skills. Students engage in class drills and intensive small group discussion. Grammar is presented through example and the emphasis is on both spoken and written practice.

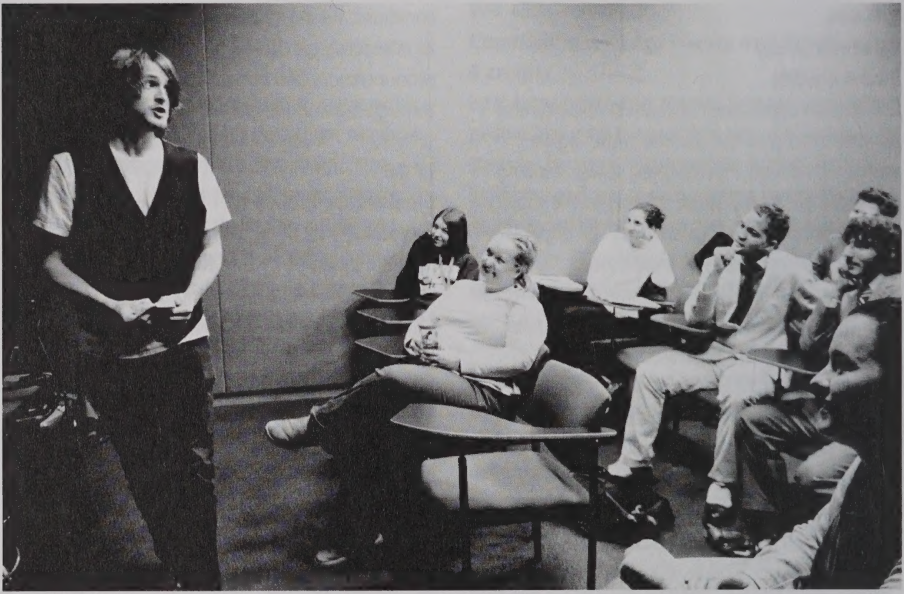
LF 101
Elementary French I
4 credits
Stresses mastery of essential vocabulary and primary grammatical structures through a situational approach. Students perceive that language is "living" and they discover by the third week of the semester that they can already communicate in French. Class time is devoted to interactive practice. Conversational skills, pronunciation, and understanding are verified through regular oral exams. (Fall semester)

LF 102
Elementary French II
4 credits
A continuation of LF 101, this course also incorporates reading skills and exposes students to a wider range of cultural materials. Prerequisite: LF 101. (Spring semester)

LS 101
Elementary Spanish I
4 credits
Stresses mastery of the essential vocabulary and primary grammatical structures through a situational approach. Students perceive that language is "living" and they discover by the third week of the semester that they can already communicate in Spanish. Class time is devoted to interactive practice. Conversational skills, pronunciation, and understanding are verified through regular oral exams. (Fall semester)

LS 102
Elementary Spanish II
4 credits
A continuation of LS 101, this course also incorporates reading skills and exposes students to a wider range of cultural materials. Prerequisite: LS 101. (Spring semester)

School of Communication



Mission

Emerson's School of Communication (SOC) serves as a nationally renowned hub for the study, teaching, and practice of human communication in ways that foreground individual and inclusive excellence, mobility and permeability, innovation and creativity, citizen engagement, and global understanding.

Through its curricula and programs and guided by its faculty, the SOC's students develop expertise in storytelling, strategic campaigns, research, creative enterprises, and individual expression. They enhance their capacities to address communication challenges from the personal to the organizational to the global, able to advocate for themselves as well as help individuals and groups reach their potential and better access self-expression.

Our faculty members are teachers, scholars, and practitioners, and they bring academic and industry expertise to bear in guiding student learning and advancing the frontiers of knowledge. They are leaders in their fields, setting standards for excellence in communication scholarship and engagement.

The School of Communication is home to degree programs in the Business of Creative Enterprises, Marketing Communications, Communication Disorders, Political Communication (Leadership and Social Advocacy), Communication Studies, and Journalism. Minors are available in a number of specialties, including Business Studies for Communication and the Arts, Radio, Hearing and Deafness, and Entrepreneurial Studies, as well as an Interdisciplinary Communication minor. In addition to the co-curricular opportunities available in the departments, the SOC offers students the opportunity to work alongside a faculty member conducting research (see below).

Minor Program

Interdisciplinary Minor (IDM)

The IDM allows students to build a distinctive minor in a well-defined area of study drawn from more than one department in the School of Communication. Courses counting toward a student's major may not also count toward a minor. Students with at least sophomore standing and a cumulative GPA of 2.0 or higher may apply for an IDM. Students interested in creating an interdisciplinary communication minor should contact the IDM coordinator at *IDM@emerson.edu*.

Co-curricular Activity

SOC 320
Research Co-curricular
1 non-tuition credit
Students participate in ongoing faculty research within a supportive co-curricular structure. Students gain hands-on research experience by working on a faculty member's current research project in close collaboration with that mentor. In addition to mentor-driven research, students participate in guided discussions with other mentees to foster a broader understanding of research designs, methodologies, data analysis, and presentation formats. May be repeated. Only 4 non-tuition credits may be used toward graduation.

Department of Communication Sciences and Disorders

Associate Professors Bajaj, Grossman, Jagaroo, and Lasker (Chair); Assistant Professors Farquharson and Luyster; Senior Scholar-in-Residence Ruggiero; Clinical Instructors Bellino, Castro-Casbon, Cohn-Thau, Connors, Glufling-Tham, Micucci, Rimshaw, and Rudel.

The Department of Communication Sciences and Disorders is committed to leadership and excellence in its education of Emerson students. The department encompasses the baccalaureate and master's programs in Communication Disorders as well as the academic discipline of American Sign Language. Study in all these disciplines is designed to emphasize logical thinking, rational inquiry, ethical behavior, and the application of relevant technologies in the context of the highest standards of academic integrity. The department is dedicated to fostering among its students appreciation of and respect for the diversity of human cultures along with the relevance of this diversity to the department's fields of study.

Programs

The purpose of the undergraduate degree program in Communication Disorders is to provide students with intensive academic preparation in the basic human communication processes. This preparation includes courses related to speech, language, and hearing in typical and atypical populations and the anatomical structures and scientific bases of speech production and American Sign Language. In addition, students will be guided to take appropriate courses in math, psychology, and the sciences, which satisfy both the Liberal Arts requirements of the College and the American Speech-Language-Hearing Association's standards. The undergraduate degree program is designed to prepare students for eventual graduate study in speech-language pathology, audiology, or related areas; to prepare them for paraprofessional employment; and to help students make decisions concerning future graduate study in this and related fields.

The faculty of the undergraduate degree program in Communication Disorders is committed to the following learning objectives.

Students will:

1. Demonstrate basic clinical and research writing skills.
2. Demonstrate a foundational understanding of the scientific bases of communication and its disorders.
3. Apply scientific and theoretical knowledge to clinical processes.
4. Engage actively with peers and faculty to attain meaningful outcomes.
5. Practice critical thinking and rational inquiry in the study of communication disorders.
6. Demonstrate an understanding of the range of human diversity and its relationship to communication disorders.

Undergraduate students majoring in Communication Disorders become candidates for the Bachelor of Science degree. Transfer students entering Emerson later than the first semester of junior year should expect to enroll for at least one additional term to meet degree requirements.

The Department of Communication Sciences and Disorders operates the Robbins Speech, Language, and Hearing Center. Since 1953, the Robbins Center has provided evaluation and treatment for children and adults with communication problems, as well as education programs for family members and caregivers. A number of programs are run through the Robbins Center, including the Thayer Lindsley Family-Centered Program for deaf and/or hard-of-hearing young children, the Program for Acquired Communication Disorders, the Program for Speech Improvement, and the Program for Developmental Communication Disorders.

Students in the undergraduate degree program participate in service learning placements in urban preschool programs and complete observational experiences within the department as part of the required coursework for individual courses. Volunteer experiences in our clinical program are often available to undergraduate students. Upper-level students may choose to participate in a Field Experience designed to match their clinical or research interests. This elective provides students with an opportunity to interact directly with communicatively impaired people. The experience also allows students to learn about the types of services provided in various agencies through contact with speech-language pathologists, audiologists, or other professionals working in the field.

Degree Requirements for Bachelor of Science in Communication Disorders

CD 162	American Sign Language I
CD 193	Introduction to Communication Disorders
CD 201	Language Acquisition
CD 233	Phonetics
CD 234	Speech and Hearing Anatomy and Physiology
CD 312	Survey of Speech Disorders
CD 313	Survey of Language Disorders
CD 403	Speech Science
CD 467	Introductory Audiology
CD 468	Aural Rehabilitation

Students majoring in CD are also advised to take four courses to satisfy the academic requirements for their future certification by the American Speech-Language-Hearing Association, one each in statistics, biological sciences, physical sciences, and social/behavioral sciences.

Typical Sequence of Courses for the Undergraduate CD Major

Freshman Year	
CD 162	American Sign Language I
CD 193	Introduction to Communication Disorders

Sophomore Year	
CD 201	Language Acquisition
CD 233	Phonetics
CD 234	Speech and Hearing Anatomy and Physiology

Junior Year	
CD 312	Survey of Speech Disorders
CD 313	Survey of Language Disorders

Senior Year	
CD 403	Speech Science
CD 467	Introductory Audiology
CD 468	Aural Rehabilitation

Total Credits: 40

Co-curricular Activity

CD 321
Talk About Communication
1 non-tuition credit
Students will participate in at least three journal club meetings to discuss research literature on communication sciences and disorders and related fields within a supportive co-curricular structure and supervised by a CSD faculty member. Students will also attend at least two special CSD events (e.g., guest lecture, clinical case rounds, film screenings) that include faculty-student discussions on the topic at hand. Through these activities, students will gain exposure to research, clinical practice, and community implications of communication disorders that will complement CSD coursework. To enhance their thoughtful participation, students will produce a portfolio of articles reviewed during journal club, one reflection paper for each special event, and an attendance log, signed by the course instructor. May be repeated. Only 4 non-tuition credits may be used toward graduation.

Minor Program

Students wanting to minor in Hearing and Deafness are required to complete 16 credits from the courses listed below. Up to 8 credits may apply to both the Liberal Arts perspective requirements and these minors.

Hearing and Deafness Minor

Four out of the following list of classes:	
CD 153	Images of the Disabled
CD 162	American Sign Language I
CD 208	American Sign Language II
CD 309	American Sign Language III
CD 409	American Sign Language IV
CD 467	Introductory Audiology
CD 468	Aural Rehabilitation

Students majoring in Communication Disorders cannot use CD 162, CD 467, or CD 468 toward this minor.

Communication Disorders Courses

CD 153
Images of the Disabled
4 credits
Studies how the disabled are portrayed in film, theatre, and literature in contrast with the realities of society. Examines the issue of disability as a culture. Fulfills the Social and Psychological Perspective and the U.S. Diversity requirement.

CD 162
American Sign Language I
4 credits

Introduces American Sign Language and American deaf culture. Students learn commonly used signs and basic rules of grammar. The course also explores information related to the deaf community, interaction between deaf and hearing people, and deaf education.

CD 193
Introduction to Communication Disorders
4 credits

Provides an overview of the variety of communication disorders affecting children and adults from clinical, education, social, and political perspectives. Students learn to use professional terminology to describe clinical sessions during in-class guided observations. Guest speakers include speech-language pathologists, audiologists, and professionals from related fields.

CD 201
Language Acquisition
4 credits

Explores the theoretical and practical aspects of the language learning process and its relation to other aspects of cognitive and social development. Includes discussion of the development of speech and language skills throughout the life span, from birth to adulthood. Fulfills the Social and Psychological Perspective.

CD 208
American Sign Language II
4 credits

Continues to expand on receptive and expressive skills in ASL with emphasis on developing use of classifiers and the role of spatial relationships. Prerequisite: CD 162. Fulfills the World Languages requirement.

CD 233
Phonetics
4 credits

Studies the various aspects of speech sounds and their production with a focus on articulatory, acoustic, and linguistic bases. Students learn to discriminate, analyze, and transcribe speech sounds using the International Phonetic Alphabet (IPA). The relevance of course content to clinical and other applications is discussed as students learn to use the IPA to transcribe the speech of individuals with communicative impairments and different social dialects and accents. This course may be of special interest to students interested in acting, radio, and/or television broadcasting.

CD 234
Speech and Hearing Anatomy and Physiology
4 credits

Studies the structure of the biological systems that underlie speech, language, and hearing with an emphasis on the processes and neural control of respiration, phonation, resonance, and articulation. Clinical disorders are used to elucidate dysfunction of these normal processes as substrates for human communication.

CD 309
American Sign Language III
4 credits

A continuation of American Sign Language II. Students continue to expand different grammatical features of time signs and some different forms of inflecting verbs. In addition, students continue to develop conversational strategies in asking for clarification, agreeing, disagreeing, and hedging. Prerequisite: CD 208.

CD 312
Survey of Speech Disorders
4 credits

Provides students with a basic understanding of speech disorders including articulation and phonology, voice, fluency, neurogenic disorders, and dysphagia. Issues related to assessment and intervention are addressed. Integration of information from the literature into class discussion and written assignments is expected. Students observe diagnostic and therapy sessions toward completion of the 25 hours required by the American Speech-Language-Hearing Association. They become familiar with clinical terminology and its use in written assignments.

CD 313
Survey of Language Disorders
4 credits

Provides students with a basic understanding of disorders of human communication associated with developmental and acquired language disorders in children and adults. Assessment and intervention are addressed. Students observe diagnostic and therapy sessions toward completion of the 25 hours required by the American Speech-Language-Hearing Association. This is a writing-intensive course in which students write a major term paper with revisions and learn to use the APA writing conventions.

CD 315
Autism
4 credits

Introduces students to autism spectrum disorder, exploring the strengths and weaknesses of individuals with this diagnosis, from first person accounts, society's perspective, and expert opinion. Students cover the ongoing debate over possible causes for this complex developmental disorder and discuss both historical treatment ideas, such as the Refrigerator Mother theory, and contemporary advances in diagnostic and treatment approaches. Students use case studies, videos, and research literature to better understand this social communication disorder. Prerequisite: Any 100- or 200-level CD, SC, or PS course.

CD 400
Clinical Foundations
4 credits

Introduces the clinical process and methodology that underlie observation, assessment, and treatment of communication disorders in children and adults. Students learn to plan and execute a therapy session with a selected client. Clinical writing skills are developed through a variety of written assignments such as treatment plans, data collection and analysis, and progress notes. Prerequisites: CD 312 and CD 313 (may be taken concurrently); juniors and seniors only.
(Spring semester)

CD 403
Speech Science
4 credits

Explores physiological, acoustic, and cognitive processes involved in speech production and perception. Instrumentation is also covered so that students can infer acoustic properties of the voicing and resonance features of speech sounds displayed on sound spectrograms.

CD 406
Understanding Speech Sounds: Phonetics and Acoustics
4 credits

Students study articulatory and acoustic phonetics, including an overview of linguistic phonetics and anatomy and physiology of the speech production mechanism. Students learn discrimination skills needed to analyze and transcribe speech sounds (vowels, diphthongs, and consonants) using the International Phonetic Alphabet (IPA). An overview of allophonic variations and prosodic characteristics of speech sounds (using diacritic symbols) is provided.

CD 409
American Sign Language IV
4 credits
A continuation of American Sign Language III. Students continue to expand knowledge and use of advanced grammatical features and further develop conversational abilities. Prerequisite: CD 309.

CD 467
Introductory Audiology
4 credits
Includes detailed anatomy of the ear with an overview of the physics of sound and current medical and audiologic management of hearing loss. Covers pure tone and speech audiometry, site-of-lesion testing, and audiogram interpretation.

CD 468
Aural Rehabilitation
4 credits
Examines theories underlying habilitation and rehabilitation procedures for deaf and hard-of-hearing children and adults. Covers the effects of hearing loss on an individual and family, education of children with hearing loss, use of sensory aids, and design of aural rehabilitation programs for various populations. Prerequisite: CD 467.

CD 497
Topics in Communication Disorders
4 credits
Focuses on topics in the field such as current theoretical perspectives, particular pathologies, clinical methodologies, or interdisciplinary issues between communication disorders and other fields.

CD 498
Directed Study
2 or 4 credits
Individual study in communication disorders. An honors section of this course is open to students with appropriate academic credentials and permission of advisor. Prerequisites: 3.0 GPA and permission of instructor and department chair.

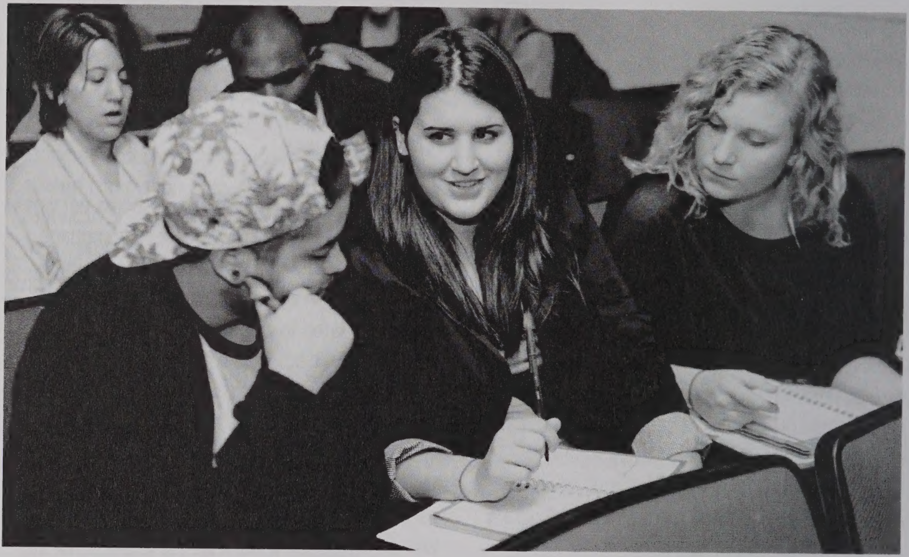
CD 499
Field Experience
2 or 4 credits
Students spend a minimum of four hours per week (for 2 credits) interacting with speech-language pathologists, audiologists, or other professional staff engaged in clinical, educational, or research activities related to communication sciences and disorders. Field experience may include, but is not limited to, activities such as observing research labs and clinical settings, helping to collect and analyze data, assisting in clinical/educational sessions, and preparing materials. Students participate in online discussions and complete written assignments regarding their particular field experiences. Prerequisites: senior standing, minimum 3.0 GPA, professional reference addressing professional behavior/work ethic, and permission of field experience coordinator. May be repeated for no more than 8 credits total.

The Speech and Hearing Foundation of Massachusetts Lecturer

Supported by a generous endowment gift by the Speech and Hearing Foundation of Massachusetts, the Communication Sciences and Disorders faculty annually selects The Speech and Hearing Foundation of Massachusetts Lecturer. The lecturer is an outstanding faculty member from across the United States who has demonstrated a teaching and research interest that furthers knowledge in the field of speech and hearing disorders.

The lecturer delivers one public lecture to the Greater Boston community and visits a local education program for deaf and hard-of-hearing children to provide an in-service for its professional staff.

Department of Communication Studies



Professors Glenn, Reis, and West; Associate Professors Cooke-Jackson, Gallant, Hollingworth, Payne (Chair), and Weiler; Assistant Professors Raynauld and Skubisz; Senior Scholar-in-Residence Kimball; Senior Executive-in-Residence Edelstein, Executive-in-Residence Allen; Senior Lecturers May, Pierce Saulnier, and Thompson; Lecturers Eagan, Heflin, and Jarvis.

Communication is central to all activity. Whether in the boardroom; electoral, advocacy, public relations, or public affairs campaigns; on social media; speechwriting or on line content; special sports event management; or with family or friends, strategic communication skills are instrumental to success. Crafting a message and discovering the right words and the best channel of delivery can build candidate, issue, and event awareness; resolve conflicts and manage crises; enhance leadership skills; and increase understanding of the rapidly changing complex world we all share. Few would dispute that communication is the most valuable force and asset within an ever-changing global environment. In Communication Studies, practical strategic communication is the core foundation of every program and activity.

Communication Studies, founded in 1884 as the first department at Emerson College, engages students to appreciate application of communication theory and practice in leadership roles in all walks of life. From their first day at Emerson, Communication Studies students are immersed in local, national, and global projects through intensive coursework, teamwork, internships, and co-curricular activities such as the Emerson College Polling Society; Forensics; and the Communication, Politics, and Law Association. As the most global department at Emerson, Communication Studies students work with their counterparts in Barcelona, Mexico, Thailand, Nepal, and Chile, with short- and long-term projects and intensive and immersive global programs, such as the Sports Communication and Global Public Relations Workshop in Barcelona, the Rosarito (Mexico) Public Diplomacy Workshop, Bangkok Intercultural Program, and the Globe Com Project. Locally, in Boston, our students are change agents within the community, creating and managing collaborative civic engagement projects such as the Bird Street Civic Engagement Project and eLEEP programs.

Communication Studies faculty members are engaged teacher-scholar-practitioners who bring a wealth of real-world experiences to the classroom. Our faculty challenge students to be innovative and enhance career success after Emerson with immersive class experiences like the Iowa Caucus and Wisconsin Primary Programs during presidential campaigns, Sports Communication Workshops with noted alumni, and State Department Programs for students interested in public diplomacy. In the tight-knit community in Communication Studies at Emerson, professors are guides, collaborators, and mentors for students to explore the various fields of politics, sports, advocacy, public relations, civic engagement, and negotiation.

Communication Studies prepares our graduates for leadership on the campaign trail; the emerging sports communication industry; as a nonprofit liaison; and as a community organizer, locally and globally. The principles and practices you develop in Communication Studies—being a strategic and effective communicator, as well as an ethical and critical thinker—are cornerstones for life-long success.

Our alumni include national as well as global leaders in electoral politics, sports communication, public diplomacy, project management, and corporate communication.

Communication Studies at Emerson is ranked as one of the top 5 programs in the United States. Join a 136-year legacy of success and leadership at the first Department of Communication founded in the United States.

Programs

Degree Requirements for Bachelor of Science in Political Communication: Leadership, Politics, and Social Advocacy

The faculty of the undergraduate degree program in Political Communication is committed to the following learning objectives.

Students will:

1. Acquire basic knowledge of political theory and systems.
2. Acquire advanced advocacy and negotiation skills.
3. Achieve practical mastery of public opinion research methods.
4. Acquire practical knowledge of models of political advocacy and action.

The major in Political Communication: Leadership, Politics, and Social Advocacy lays the foundation for careers in which communication and leadership competencies are paramount.

This major is designed for the student who wants to pursue a communication career in the public, private, or nonprofit sector as a candidate, communication advisor/consultant to candidates for political office or leaders and organizations, press secretary, speechwriter, or social media strategist. Its focus is on leadership in politics, advocacy, communication, and public affairs in government, business, or the nonprofit sector, and for those who want to be change agents and advocates for a particular candidate, cause, or social issue.

Students in the Political Communication: Leadership, Politics, and Social Advocacy major complete 44 credits, including a core curriculum that is balanced to give the necessary theory and the practical skills for effective, ethical communication in a changing and complex mediated environment. Faculty members teach the core curriculum with national and international experience in politics, polling, crisis management, conflict resolution and negotiation, leadership, and classical and contemporary rhetoric. In the study of strategies and techniques effective in campaigns, students learn how to conduct, interpret, and communicate public opinion research as well as plan and execute campaigns on the local and global stage utilizing the most appropriate media to reach a targeted public.

The Political Communication major couples theory with the written, oral, and creative/critical thinking skills necessary to be an excellent, effective, and ethical leader and communicator in any arena: government, politics, business, or nonprofit. Our Political Communication alums include candidates for public office at the local, state, and global level, career diplomats, public diplomacy activists, campaign consultants, pollsters, campaign managers, speechwriters, social media advocates, crisis managers, political advertising consultants and leaders in advocacy work in the grassroots community and global spheres.

Required Courses

Students in the Political Communication: Leadership, Politics, and Social Advocacy major complete 44 credits, including seven core courses and four related elective courses.

CC 220 CC 221	Public Discourse in the United States Or Global Political Communication
CC 263	Argument and Advocacy
CC 266	Conflict and Negotiation
CC 303	Politics, Advocacy, and Public Opinion Research
PH 304	Political Philosophy
CC 475	Capstone in Leadership, Politics, and Social Advocacy

One additional course to be selected from:

CC 310	Campaign Management
CC 344	Rhetoric of Social Movements
CC 361	Public Diplomacy and Grassroots Activism
PH 303	Citizenship as Civic Engagement

Four courses are to be selected from the list below (if not already used above):

CC 220	Public Discourse in the United States
CC 221	Global Political Communication
CC 310	Campaign Management
CC 330	Management and Communication
CC 344	Rhetoric of Social Movements
CC 356	Crisis Communication
CC 360	Social Media and Politics
CC 361	Public Diplomacy and Grassroots Activism
CC 415	Mediation, Facilitation, and Dialogue
CC 471	Topics in Leadership, Politics, and Social Advocacy
CC 472	Topics in Communication Studies
CC 499	Internship
PH 300	Special Topics in Political Philosophy
PH 303	Citizenship as Civic Engagement

Degree Requirements for Bachelor of Science in Communication Studies

The faculty of the undergraduate degree program in Communication Studies is committed to the following learning objectives.

Students will:

1. Demonstrate an understanding of the history of communication and its artifacts by analyzing social movements, issues, and perspectives.
2. Acquire skills in logic, reasoning, and argumentation.
3. Demonstrate information literacy through research skills in gathering and analyzing information.
4. Identify and synthesize the best forms of communication technology to apply to various communicative situations.
5. Demonstrate an understanding of global diversity and individuality.
6. Synthesize the ethical implications of human communication.

The Communication Studies major helps students develop broad–based communication skills and theoretical understanding that enhances students to be competitive in their chosen fields and career paths. Communication Studies is part of both the social sciences and the humanities, drawing from different fields of study including sociology, economics, philosophy, anthropology, and semiotics. Students graduate with refined abilities to approach communication challenges critically and analytically, to conduct and apply research, and to put their own skills to effective and ethical use, thus preparing them for success in a contemporary, multicultural, globalized world.

The primacy and relevancy of communication to nearly every aspect of human activity is without question, and the Communication Studies major provides students with great flexibility in terms of career choices and professional paths. Regardless of the economic climate, employers seek out expertise in communication and those with communication credentials will be highly marketable. Professional arenas, including sports, business and industry, health, human services, entertainment, high tech, and state/municipal government provide many career paths and opportunities for graduates in Communication Studies. Past CS majors have excelled in the following areas: sports managements have been employed in human resources, public relations, talent management, crisis management, education, nonprofit leadership, and fundraising, among many others. Our faculty are renowned for their excellence in a variety of professional careers. They bring their expertise into the classroom through assigned readings, activities, and class discussions.

Required Courses

Students in Communication Studies complete 44 credits in the major, six core courses and five related elective courses, including at least one at the 400 level. In addition, all students are required to complete CC 264 Oral Presentation of Literature, which may be used to satisfy the Literary Perspective of the Liberal Arts requirements. Students are encouraged to work with departmental faculty to select courses relevant to their career goals.
Students may either design their own program of study around a common theme OR choose one of the three tracks of courses (Rhetoric and Argumentation, Culture and Performance, Negotiation and Dialogue).

CC 201	The Evolution of Expression
CC 263	Argument and Advocacy

CC 266	Conflict and Negotiation
CC 303	Politics, Advocacy, and Public Opinion Research
	Or
CC 305	Communication Research Methods
CC 304	Communicative Informatics
CC 476	Capstone in Communication Studies

Related electives: 20 credits in Communication Studies, including at least one at the 400 level.

Communication Studies Concentration in Sports Communication

Students complete 44 credits: six core courses and five related electives, including at least one course at the 400 level. This program prepares students for careers in sports communication and provides an opportunity to critically examine the role of sport in society, and how sport historically has been a bridge between cultures and communities at the local, national, and global levels.

Required Courses

CC 235	Sports Communication
CC 263	Argument and Advocacy
CC 266	Conflict and Negotiation
CC 303	Politics, Advocacy, and Public Opinion Research
CC 304	Communicative Informatics
CC 336	Sports Management

Select 20 credits from the following:

CC 330	Management and Communication
CC 356	Crisis Communication
CC 350	Media Broadcast Vocal Performance
CC 357	Leadership
CC 336	Sports as Soft Power
CC 337	Topics in Sports Communication
CC 437	Advanced Topics in Sports Communication
CC 415	Mediation, Facilitation, and Dialogue
CC 472	Topics in Communication Studies
CC 498	Directed Study in Communication
CC 499	Internship in Communication

The following are suggested tracks within the Communication Studies major. Students are strongly encouraged to consult with Academic Advising or the Communication Studies department chair for information on additional/alternative ways to meet degree requirements.

Rhetoric and Argumentation: Students develop expertise in the contemporary and historical processes of persuasion and influence.

Select 20 credits from the following:

CC 160	Interpersonal Communication Skills
CC 260	Communication in Groups and Teams
CC 262	Professional Communication
CC 280	Communication Theory
PH 300	Special Topics in Political Philosophy
CC 344	Rhetoric of Social Movements

Culture and Performance: Students explore performance in diverse cultural contexts, developing deep understandings of human identity and meaning-making processes. They also develop their own expressive abilities.

Select 20 credits from the following:	
CC 160	Interpersonal Communication Skills
CC 203	Intercultural Communication
SO 206	Gender in a Global Perspective
CC 265	Professional Voice and Speech
CC 280	Communication Theory
SO 303	Culture and Power
CC 472	Topics in Communication Studies
CC 498	Directed Study in Communication
CC 499	Internship in Communication

Note: Although not required, studying abroad will be of particular value to students in this track.

Negotiation and Dialogue: Students acquire theoretical understanding and practical skills that help them manage difficult situations involving diverse stakeholders in personal and professional situations.

Select 20 credits from the following:	
CC 160	Interpersonal Communication Skills
CC 203	Intercultural Communication
CC 260	Communication in Groups and Teams
CC 280	Communication Theory
CC 330	Management and Communication
CC 356	Crisis Communication
CC 357	Leadership
CC 415	Mediation, Facilitation, and Dialogue
CC 472	Topics in Communication Studies
CC 498	Directed Study in Communication
CC 499	Internship in Communication

Signature Semesters in the Department of Communication Studies

The Signature Semesters distinguish Communication Studies from many other programs and focus on experiential learning. Seniors, with the required grade point average, are encouraged to take advantage of one of three intensive internship semesters, designed to allow maximum involvement in the internship experience.

The *Emerson Washington, DC, Semester* may be taken in the junior or senior year. Leveraging Emerson's alumni network and faculty contacts in the U.S. capital, the department matches internships with the student's career goals in social advocacy, government, community service, politics, or corporate public affairs. Students register for 8 credits of internship and three other classes, including a political communication practicum and an international relations course. All classes fulfill course requirements in the department.

The *Presidential Campaign Semester* is offered during the U.S. Presidential campaign. In the fall of the year before the election year, students register for 8 credits of internship based on involvement in a presidential campaign in Iowa, New Hampshire, and other states. Participating juniors and seniors also register for 4 credits of directed study and an intensive 4-credit political communication practicum course designed for this semester to allow for a full focus on the campaign as a learning experience. This semester will be offered in the year of a Presidential election as part of the Washington semester (in non-Presidential campaign years, the Massachusetts gubernatorial race or other appropriate campaigns may be substituted).

The *Civic Engagement Semester* focuses on social advocacy and community building in Massachusetts. Students register for 8 credits of internship, and choose two 4-credit courses from our civic engagement and social advocacy options. Recommended courses include CC 344 Rhetoric of Social Movements; CC 356 Crisis Communication;

and SO 300 Community, Identity, and Social Advocacy. CC 263 Argument and Advocacy and CC 266 Conflict and Negotiation are prerequisites. Students also may use this option for their last semester with CC 475 Capstone in Leadership, Politics, and Social Advocacy as one of the two courses.

Communication Studies faculty members advise students on which semester best meets their learning and career goals. Students must have the required grade point average and complete the Career Services Internship Workshop to participate.

Minor Programs

The Department of Communication Studies offers students the opportunity to pursue minors that are complementary to the major programs offered throughout the College. **Students who minor in the department are responsible for completing all prerequisites. Further, the department does not allow a prerequisite to be waived or taken concurrently with the particular course requiring that prerequisite.** All minors require a minimum of 16 credits. Students may count up to 8 credits from the Liberal Arts requirements toward a minor. Specific requirements are detailed below.

Health Communication Minor

The School of Communication offers students in any major in the College the opportunity to minor in Health Communication. Health Communication is one of the faster-growing areas in the economy, and these courses introduce students to concepts important for communication-based work in the health area. Sixteen credits are required for the minor. Four of these credits may also be used to fulfill Liberal Arts requirements. This minor is intended to particularly strengthen the curriculum for students who wish to pursue a career in health as it relates to marketing, public relations, any area of allied health, and other fields. To complete the minor, students must take the following courses:

HC 200	Principles and Practices of Health Communication
HC 250	Topics in Health Communication Or
HC 210	Culture, Diversity, and Health Communication
HC 400	Health Communication Campaigns

And one of the following 200-level courses:

HC 212	Cholera, Condoms, and Contraception: Public Health Then and Now
HC 213	The War on Drugs
PS 201	Abnormal Psychology
SC 210	Human Health and Disease
SC 211	Food and Nutrition
SC 212	Evolution of Human Nature
SC 213	The Brain and Behavior
SC 214	Plagues and Pandemics
SC 215	Personal Genetics and Identity
SC 216	DNA and Society
SC 291	Topics in Human Biology and Health

Leadership and Management Minor

CC 330	Management and Communication

Plus any three of the following:

CC 203	Intercultural Communication

CC 260	Communication in Groups and Teams
CC 266	Conflict and Negotiation
CC 356	Crisis Communication
CC 357	Leadership (prerequisites are required in order to enroll in this course)

Nonprofit Communication Minor

CC 315	Introduction to Nonprofit Communication Management
CC 316	Nonprofit Fundraising Campaigns

Plus two of the following:

CC 203	Intercultural Communication
CC/HC 210	Culture, Diversity, and Health Communication
CC 263	Argument and Advocacy
CC 266	Conflict and Negotiation
CC 330	Management and Communication
CC 356	Crisis Communication
CC 357	Leadership
CC 361	Public Diplomacy and Grass Roots Activism
CC 415	Mediation, Facilitation, and Dialogue
HC 212	Cholera, Condoms, and Contraception: Public Health Then and Now
PH 303	Citizenship ad Civic Engagement
TH 579	10K and Under: Writing the Small Arts Grant

Political Communication Minor

This minor provides the student with an interdisciplinary background in communication, politics, and law.

CC 220	Public Discourse in the United States
	Or
CC 221	Global Political Communication

Plus three of the following:

CC 263	Argument and Advocacy
CC 266	Conflict and Negotiation
CC 310	Campaign Management
CC 344	Rhetoric of Social Movements (prerequisites are required in order to enroll in this course)
CC 361	Public Diplomacy and Grass Roots Activism
CC 471	Topics in Leadership, Politics, and Advocacy
PH 303	Citizenship as Civic Engagement
PH 304	Political Philosophy

Radio Minor

This multidisciplinary minor is designed for students interested in production, business, and performance aspects of radio and audio news and entertainment. Students are required to complete the following 20 credits:

CC 150	Radio Programming and Operations
MK 230	Marketing, Sales, and Promotion for Radio
JR 241	Radio Journalism
CC 350	Media Broadcast Vocal Performance

MB 320	The Business of Broadcasting

Sports Communication Minor

CC 235	Sports Communication
CC 336	Sports Management

Plus two of the following:

CC 236	Sports Public Relations
CC 304	Communication Informatics
CC 335	Sports As Soft Power
CC 337	Topics in Sports Communication
CC 356	Crisis Communication
CC 360	Politics and Emerging Communication Technologies
CC 437	Advanced Topics in Sports Communication

Communication Courses

CC 100
Fundamentals of Speech Communication
4 credits

Introduces basic concepts, theories, and principles of oral communication applied to speaking situations. Develops competence in oral communication through performance and critical analysis of student skills in a variety of speaking formats. Audience analysis, content discovery, communication strategies, arrangement of ideas, use of evidence and reasoning to support claims, language and style, voice and other delivery skills and ethical considerations are covered. Fulfills the Liberal Arts Oral Communication requirement.

CC 150
Radio Programming and Operations
4 credits

An in-depth exploration into the art and science of programming terrestrial, Internet, and satellite radio entities in both the commercial and public sectors. Focuses on the evolution of broadcasting an audio product for entertainment and informational purposes. Examines the effects of cultural, governmental, technological, and market forces on the radio industry as a whole as well as on individual radio stations. (Fall semester)

CC 160
Interpersonal Communication Skills
4 credits

Introduces the practices and principles of interpersonal communication. Focuses on perception, creative/critical listening, nonverbal communication, emotions, power, and self-disclosure. Issues of ethics, technology, and culture are woven throughout class content and discussions. Stages of relationships are explored as well as the influence of communication within and between those stages. Numerous applications to a variety of situations, including those in the family, workplace, and romantic context are undertaken as students draw from their own experiences. (Semester varies)

CC 201
Evolution of Expression
4 credits

Covers the development of human communication from orality to literacy to "electracy," or electronic orality, as a foundation for the exploration of issues and problems in contemporary culture concerning effective participation in society. Students learn how such development continues to revolutionize human consciousness, communication, and culture. They consider central concepts of voice and expression in forms ranging from embodied speech to dialogue to new media and technologies.

CC 203
Intercultural Communication
4 credits

Analyzes readings in intercultural communication focusing on verbal and nonverbal customs of various cultures as information from both cultural and language perspectives. Each semester focuses on specific topics or cultures. Background in other cultures is helpful but not essential. Fulfills the Global Diversity requirement.

CC 210
Culture, Diversity, and Health Communication
4 credits

Provides an understanding of how diverse people and groups communicate about and negotiate issues of health and illness. It uses a socio-ecological approach to study various aspects of culture, health behaviors, and health dynamics. Course investigates processes for developing culturally competent health initiatives for diverse populations. Cross-listed with HC 210.
(Semester varies)

CC 211
Introduction to Health Communication
4 credits

Introduces the study and application of principles and practices of health communication. This is a foundation for students in exploring what we know about our health due to the different components of communicating about health. Specifically, topics cover doctor-patient communication, the role of culture, social support, family health history, varied communication channels, technology, health campaigns, risk communication, and government policies. Case studies of health practices are used to illustrate these different topics. Cross-listed with HC 200.

CC 220
Public Discourse in the United States
4 credits

Examines how Americans in the United States talk about important public issues including race, class, work, and foreigners. Applies theories of discourse to case studies of political communication. Fulfills the U.S. Diversity requirement.

CC 221
Global Political Communication
4 credits

Provides students with a critical understanding of the role of communication in national politics in non-Western contexts as well as the increasingly important role of mediated communication in contemporary international relations and public diplomacy.

CC 235
Sports Communication
4 credits

Sports is a major industry in the United States today, and this course introduces students to the wide-ranging field of sports communication. The course is a comprehensive survey and analysis of the best practices and techniques for effective public relations in the sports industry. Topics include how to define, develop, and deliver an effective campaign; the use of mass and social media platforms for brands, personalities, and teams; and the management and mitigation of crisis. Course pedagogies include case studies, simulations, presentations by professionals associated with the field, writing assignments, and role-playing exercises.

CC 236
Sports Public Relations
4 credits

Provides students with a practical, strategic, and technical understanding of sports communication and the roles that publicists, agents, and sports marketers play in the industry. Discussion topics include various aspects of sports-focused public relations and mass media such as: media relations, social media, branding, media management, crisis communication, and sponsorships. Students explore the public's relationship with athletes, teams, and sports, as well as broadcast, Internet, and print news mediums as they relate to sports communication. Students can expect to explore topics through a mix of class lectures, assigned readings, written assignments, expert speakers, role-playing exercises, and a final project.

CC 260
Communication in Groups and Teams
4 credits

Integrates the theory and practice related to discussion and deliberation in small groups and teams. Emphasizes the norms, rules, roles, climate, and leadership patterns in both personal and professional lives. Discussions center upon the communication implications of being a member of a group/team and participating in group/team decision-making. Applications of gender and culture are woven throughout classroom discussions.

CC 262
Professional Communication
4 credits

Study and practice of rhetorical argument, proof, ethics, style, and delivery in performance and analysis of speeches. Projects include use of professional communication situations and video/audio aids and new technology to enhance rhetorical effectiveness in message preparation, development, and delivery.

CC 263
Argument and Advocacy
4 credits

Studies the art of advocacy. Students develop logical, organizational, and research skills that debate and other forms of oral and written advocacy require. They participate in debates about current political and legal controversies and learn how critical thinking skills are used as tools both for advocates and audiences.

CC 264
Oral Presentation of Literature
4 credits

Oral performance of literature (poetry, prose, and drama) is used as the art of understanding and communicating a text's meaning to an audience. Explores the aesthetic dimensions of literature and its performance. Students develop critical skills interpreting texts and evaluating performed literature. Fulfills the Literary Perspective.

CC 265
Professional Voice and Speech
4 credits

Trains voice to develop wide range of controls in pitch, volume, and quality to meet voice and speech needs of journalism, public speaking, and interpretation. International students are encouraged to enroll if interested in accent reduction.

CC 266
Conflict and Negotiation
4 credits

Studies conflict theory and principles and practices of dispute resolution. Includes everyday conflict, negotiation, mediation, arbitration, and alternative dispute resolution systems. Emphasizes interpersonal skills development.

CC 280
Communication Theory
4 credits

Investigates classical and contemporary theories of political communication with an emphasis on utility of theory in mass- and multi-mediated communication contexts. Discusses application of theory to these domains, including examination of how conceptions of the citizen, democracy, aesthetics, morality, and culture are established and maintained vis-à-vis different modes of communication. Prerequisites: CC 263 or CC 266.

CC 303
Politics, Advocacy, and Public Opinion Research
4 credits

Studies the research process from problem definition to survey design, sampling, data analysis, and interpretation of results. Students develop skills in reading and interpreting social scientific research and conducting forms of research pertinent to public and political communication needs. (Spring semester)

CC 304
Communicative Informatics
4 credits

Studies social-shaping communication technologies. Explores central role of communication in creating and sustaining social communities online and examines web-based technology and use by people in building social networks and organizational structures. Analyzes optimal use of information technology to create social presence and cohesion in multiple contexts. Individual and/or team projects explore human communication and intersection of information technologies. Prerequisite: junior standing. (Semester varies)

CC 305
Communication Research Methods
4 credits

Teaches the use of social scientific methods of empirical research to investigate communication phenomena. Students learn how to become critical consumers of research and how to conduct empirical communication research. This course fuses basic research principles with theory and practice. Prerequisite: junior standing. (Semester varies)

CC 310
Campaign Management
4 credits

Focuses primarily on electoral campaigns with attention to persuasive campaigns in general. Includes political advertising. Prerequisite: junior standing. (Semester varies)

CC 315
Introduction to Nonprofit Communication Management
4 credits

Nonprofits rely on a solid strategic plan for success in following their missions; board structure, branding, funding, effective communication, and a commitment to serve their constituencies must be deployed strategically. This course provides a foundation in nonprofit communication management and social media communication strategies.

CC 316
Nonprofit Fundraising Campaigns
4 credits

Nonprofits depend on donations for a steady stream of income to help serve their missions. This course provides students with an overall understanding of various options nonprofits have to raise funds. An emphasis is placed on developing fundraising strategies and the utilization of sound practices for maximum success to help build sustainability and service-learning partnering with local nonprofits.

CC 317
Topics in Nonprofit Communication Management
4 credits
Special topics in nonprofit communication. Prerequisites: junior standing and courses depending on topic. May be repeated for credit if topics differ. (Semester varies)

CC 321
Civic Engagement
1 non-tuition credit
Students can choose from a variety of opportunities to engage with diverse communities including mentoring middle and high school students in speech, debate, and communication campaigns and creating polling, communication, and social media campaigns and public diplomacy projects for local and global NGOs and nonprofit, corporate, and government organizations. May be repeated. Only 4 non-tuition credits may be used toward graduation. Prerequisite: CC 263.

CC 322
Competitive Debate
1 non-tuition credit
Research, practice, and participation in intercollegiate debate. May be repeated. Only 4 non-tuition credits may be used toward graduation. Prerequisite: CC 263.

CC 323
Discussion Facilitation: Emerson Talks
1 non-tuition credit
Training for participation in and co-facilitation of Emerson Talks. CC 323-01 (0 credits) involves training to lead workshops. CC 323-02 (1 credit) involves leading workshops and may be repeated once for a total of 2 credits. Only 4 non-tuition credits may be used toward graduation. Emerson Talks is a discussion-oriented program that explores diversity and inclusion on the Emerson campus. Recommended prerequisite or co-requisite: CC 266.

CC 330
Management and Communication
4 credits
Introduces fundamental principles of management in profit, nonprofit, and government settings. Special emphasis is placed on humanistic and systems approaches, communication skills and theory, and national and global trends. Sample topics include planning, organizing, staffing, decision making, and leading. Case method is applied. Prerequisite: sophomore standing.

CC 335
Sports As Soft Power
4 credits
Examines sports as soft power (persuasion, influence, and attraction) in the attempt to bridge communities and cultures and on the local, national, and global stages. Case studies demonstrate the attraction and effectiveness of sports as a communication strategy utilized by local, national, and international governments and NGOs as part of a strategic communication plan, as well as its role in spontaneous grass roots movements. Critical to our studies is the appreciation that sport may challenge/reinforce social and cultural values at the local, national, and international levels. Complementing readings and discussions, the course includes guest lectures from individuals in the sports fields, thereby providing students a first-hand understanding of the challenges faced by those participating and working in this area.

CC 336
Sports Management
4 credits

Provides an extensive overview of the management of professional, amateur, and recreational sports and the analytical skills necessary for sports managers to succeed in sports organizations. Aims to provide practical, hands-on experience in the sports industry by surveying the business models of the sports leagues, organizations, and business sectors (such as media, licensing, facilities, etc.). Emphasis is placed on how the application of analytics has altered the decision-making processes of sports organizations. Students examine marketing techniques and activities used to advertise and promote sports events and undertake a comprehensive survey and analysis of the state of digital media and marketing in sports today.

CC 337
Topics in Sports Communication
4 credits

Special topics in sports communication. Prerequisites: junior standing and courses depending on topic. May be repeated for credit if topics differ. (Semester varies)

CC 344
Rhetoric of Social Movements
4 credits

Critically examines prominent rhetorical texts and events that shaped political processes and relationships. Applies insights to contemporary contexts and issues. Fulfills the U.S. Diversity requirement. Prerequisites: CC 263 or CC 266 and junior standing. (Semester varies)

CC 350
Media Broadcast Vocal Presentation
4 credits

Course is designed to complement CC 265 Professional Voice and Speech by focusing on voice training for broadcast media specifically, including microphone technique and practice and understanding of audio and video technology. Prerequisite: sophomore standing. (Semester varies)

CC 356
Crisis Communication
4 credits

Details the importance of managing communication in crisis situations. Topics include definitions, types, classifications, phases, planning, publics, contingency events, time estimating, crisis teams, control centers, working with media, training, and follow-through. Crisis scenarios cover profit, nonprofit, and government organizations at the local, regional, national, and/or global level. Case examples are employed. Prerequisite: junior standing. (Semester varies)

CC 357
Leadership
4 credits

Analyzes theory and practice of effective ethical leadership in contemporary political and organizational settings; theories for organizing and motivating people; cross-cultural applications; and issues of diversity and communication skills for leadership. Prerequisites: CC 263 or CC 266 and junior standing.

CC 360
Social Media and Politics
4 credits

Offers an in-depth look at the role of social media in different aspects of the political process from a permanent campaigning perspective, including in the context of electoral contests, legislative and governing patterns, and party politics. On one hand, it explores how formal political players—candidates for elected office, elected officials, political parties, and governmental agencies—are adapting some of their information dispersion, mobilization, and organizing strategies to the distinct structural and functional properties of social media. On the other hand, it examines the evolution of the way in which and to what extent many players on the edges of the formal political arena are active politically as social media are becoming an increasingly central component of their political engagement toolkit. In sum, this course provides students with a broader understanding of how these two dynamics are fuelling the rise of a political engagement disconnect between political elites and the population at large, especially members of the millennial generation, internationally. Prerequisite: junior standing.

CC 361
Public Diplomacy and Grass Roots Activism
4 credits

Public diplomacy is a new paradigm in the field of international relations and the practice of diplomacy. This course is designed to provide students with the knowledge and skills necessary to understand the promise and constraints of public diplomacy in theory as well as practice. Prerequisite: junior standing.

CC 372
Topics in Communication Studies
4 credits

Topics announced prior to each term in the areas of Communication Studies. Prerequisite: sophomore standing and courses depending on topic offered. May be repeated for credit if topics differ. (Semester varies)

CC 415
Mediation, Facilitation, and Dialogue
4 credits

Considers theory and practice of various forms of third-party-guided dispute resolution. Students learn to mediate conflicts, facilitate discussions, and promote dialogue among parties in conflict. Emphasis is on developing skills in leading groups. Prerequisite: junior standing.

CC 420
Health Communication Campaigns
4 credits

"Just Say No." "This is your brain on drugs." "Live Strong." "Race for the Cure." Health campaigns have influenced our perception of issues related to health and health behaviors for decades. Students learn the process of health campaigns to obtain the skills to develop, implement, and evaluate their own health campaign for a community effort. The course also discusses the role of public health, perceptions of health, and the variety of communication channels available when creating these campaigns. Prerequisite: junior standing. Cross-listed with HC 400.

CC 421
Family Communication
4 credits

Examines the role of communication in various family types (e.g., single parent, multigenerational, GLBT, cohabiting marriages, etc.). Adopting a theory-practice framework, the course introduces students to several issues, themes, and challenges related to family life, including storytelling, rules, power, conflict, intimacy, self-disclosure, and violence. Discussions related to culture, television, and technology are also woven throughout the course and students are asked to draw upon their own family communication experiences to understand and apply the information.

CC 437
Advanced Topics in Sports Communication
4 credits

Special topics in sports communication. Prerequisites: junior standing and courses depending on topic. May be repeated for credit if topics differ. (Semester varies)

CC 471
Topics in Leadership, Politics, and Social Advocacy
4 credits
Special topics in political communication. Prerequisites: junior standing and courses depending on topic. May be repeated for credit if topics differ. (Semester varies)

CC 472
Topics in Communication Studies
4 credits
Special topics in communication studies. Prerequisites: junior standing and courses depending on topic. May be repeated for credit if topics differ. (Semester varies)

CC 475
Capstone in Leadership, Politics, and Social Advocacy
4 credits
Advanced theory, research, and practice in political communication. Students develop and enhance portfolios of political communication materials, including development of two communication campaigns. Prerequisites: senior standing and completion of CC 303 or CC 305.

CC 476
Capstone in Communication Studies
4 credits
Advanced theory, research, and practice in communication studies. As a key feature of the course, students complete a senior thesis or project. Prerequisites: senior standing and completion of CC 303 or CC 305.

CC 498
Directed Study in Communication
2 or 4 credits
Individual academic projects are planned in collaboration with full-time faculty members to meet students' interests not satisfied by existing courses. Students submit a proposal for study that includes learning objectives, evaluation methods, and bibliography before directed study is approved. All proposals must be approved in the semester preceding the semester in which a student wants to complete a directed study. Proposal cannot be a substitute for a course that is in the catalogue. Prerequisites: 3.0 GPA, junior standing, and permission of faculty member and department chair.

CC 499
Internship in Communication
4 or 8 credits
Up to 8 credits may count toward major requirements. Only juniors and seniors with a current GPA of 2.7 or above are eligible, and permission of the instructor is required. A 4-credit internship requires 16 hours a week and an 8-credit internship requires 32 hours a week for a 12-week period. Students must participate in an Internship Experience Workshop through Career Services the semester before the internship and consult the Academic Calendar for registration deadlines. Students wishing to participate in an internship in the Los Angeles, California, area must be enrolled in the Emerson Los Angeles Program.

Health Communication Courses

HC 200
Introduction to Health Communication
4 credits
Introduces the study and application of principles and practices of health communication. This is a foundation for students in exploring what we know about our health due to the different components of communicating about health. Specifically, topics cover doctor-patient communication, the role of culture, social support, family health history, varied communication channels, technology, health campaigns, risk communication, and government policies. Case

studies of health practices are used to illustrate these different topics. Cross-listed with CC 211.

HC 210
Culture, Diversity, and Health Communication
4 credits

Provides an understanding of how diverse people and groups communicate about and negotiate issues of health and illness. It uses a socio-ecological approach to study various aspects of culture, health behaviors, and health dynamics. Course investigates processes for developing culturally competent health initiatives for diverse populations. Cross-listed with CC 210.
(Semester varies)

HC 212
Cholera, Condoms, and Contraception: Public Health Then and Now
4 credits

What do seatbelts, sanitation, and sunblock have in common? They are just a few of the prevention interventions that have increased life expectancy worldwide. This course looks at U.S. history through the prism of a public health framework and reviews a number of major milestones in public health. Historical achievements such as vaccines, environmental health, and car safety as well as ethical dilemmas related to quarantine, medical testing, and eugenics are examined. Current hot topics are discussed weekly.

HC 213
The War on Drugs
4 credits

While the official "War on Drugs" in the United States was declared in 1971 by Richard Nixon, battles about alcohol and drug use were waged as early as the Colonial Era. This course covers the health effects, social impacts, and legal debates of various drugs including: alcohol, cocaine, opiates, amphetamines, club drugs, marijuana, and tobacco. Using documentaries, media reports, social science research, and original source material, students learn about the prohibition of alcohol in the 1920s, the so-called "crack epidemic" of the 1980s, and modern-day debates over marijuana decriminalization and legalization. Students are asked to evaluate and propose changes to current U.S. drug policy. There is also a service learning component to the course, where students partner with a local organization to work on needed communication initiatives related in some way to addiction, overdose, harm reduction, or substance use and abuse.

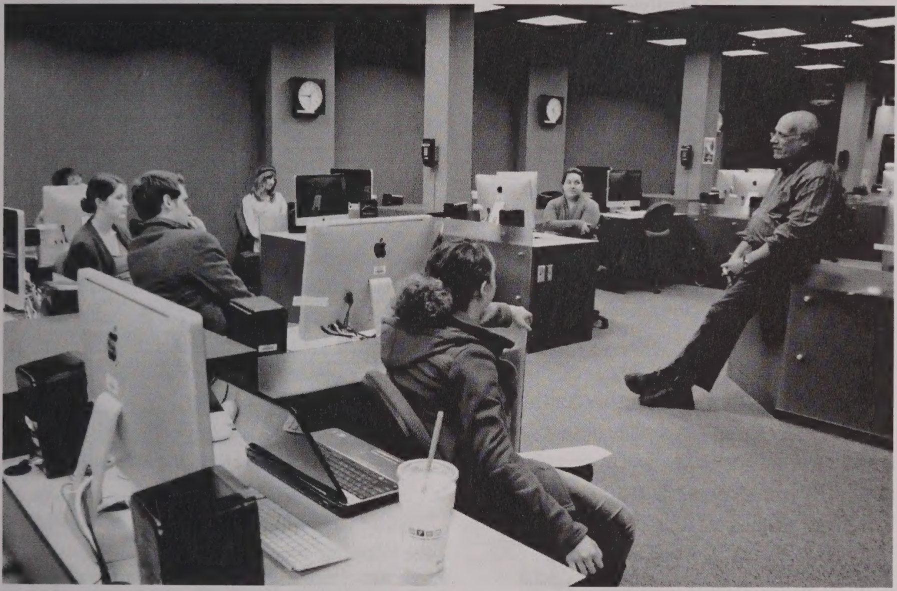
HC 250
Special Topics in Health Communication
4 credits

Focuses on current topics in health communication such as those related to culture, diversity, and communication. May be repeated for credit if topics differ.

HC 400
Health Communication Campaigns
4 credits

"Just Say No." "This is your brain on drugs." "Live Strong." "Race for the Cure." Health campaigns have influenced our perception of issues related to health and health behaviors for decades. Students learn the process of health campaigns to obtain the skills to develop, implement, and evaluate their own health campaign for a community effort. The course also discusses the role of public health, perceptions of health, and the variety of communication channels available when creating these campaigns. Prerequisites: HC 200, a 200-level course in Human Biology and Health from the Science curriculum (SC 210–216), and junior standing. Cross-listed with CC 420.

School of Communication
Department of Journalism



Professors Gup, Kolodzy, and Paraschos; Associate Professors Della-Giustina, House, Lanson, Leccese, Niwa (Chair), and Robins; Assistant Professors Brown, D'Ignazio, and Riley; Senior Journalists-in-Residence Rodriguez and Struck; and Distinguished Journalist-in-Residence Simpson.

The Department of Journalism is committed to educating multimedia journalists who can report about complex issues facing our diverse world. Its faculty members are dedicated to guiding students in the use of video, audio, photographic, web, and written media. Students will become ethical journalists able to develop original and significant stories. They will be skilled at recognizing and understanding news and issues, original reporting, synthesizing, analyzing, writing, and producing journalism in ways that increase public understanding and awareness.

Programs

The department's curriculum educates students to become multimedia journalists, capable of working across all media platforms. It provides rigorous professional training combined with theory and practice, criticism, and application. Students will build professional skills on a broad foundation of liberal arts courses to help them understand the world and to foster their curiosity about it. Students will learn by studying in the classroom and by working in the field. The faculty is dedicated to producing graduates who have professional capabilities, an understanding of the role of journalism and their responsibility to the public, and a portfolio demonstrating their skills.

The department requires students to take an integrated core curriculum dedicated to multimedia journalism. They learn how previously separate media now converge and how new media are redefining the concepts and delivery of news. In addition to teaching journalistic skills, the curriculum examines the historical development of journalism; the legal, ethical, and cultural framework in which journalists operate; and the impact of new technologies on the professional and business climate of news.

The faculty of the undergraduate degree program in Journalism is committed to the following learning objectives.

Students will:

1. Understand and be able to apply First Amendment principles, including freedom of speech and press, and the right to dissent; to monitor and criticize power; and to assemble and petition for redress of grievances.
2. Develop an understanding of the history and role of journalism in a democratic society.
3. Understand and apply professional ethical principles in pursuit of truth, accuracy, and fairness; and understand contemporary challenges to those journalistic principles.
4. Be able to gather and analyze information accurately, efficiently, and critically, and to present it compellingly in an increasingly visual and technological world.
5. Be able to think critically and to write about events and issues clearly, succinctly, fairly, and in context.
6. Be able to write, revise, produce, and craft a story effectively.
7. Develop a respect for diversity and individuality so their reporting will reflect a society of varied lifestyles and cultures.

Degree Requirements for Bachelor of Science in Journalism

Students pursuing a major in Journalism complete 44 credits in the major, including at least three courses at the 300 or 400 level. In addition, all students are required to complete PL 225, U.S. Government and Politics, which may be used to satisfy the Historical Perspective.

Required Courses

All Journalism majors must complete 20 credits in the following core courses:

JR 101	Discovering Journalism
JR 102	Foundations of Journalism
JR 103	The Digital Journalist
JR 202	Beat Reporting Across Media
JR 211	Law for Journalists
JR 212	Ethics for Journalists

Students complete an additional 12 credits from the following:

At least one course from the Culture Pod	
JR 240	Sports Reporting
JR 321	Entertainment Journalism
JR 365	Topics in Cultural Affairs
JR 555	Reporting Issues of Diversity

At least one course from the Public Affairs Pod	
JR 292	Public Affairs Reporting
JR 320	Environmental Journalism
JR 364	Topics in Specialized Reporting
JR 366	Topics in Science, Technology, and Health

At least one course from the following platforms:

Broadcast Platform	
JR 216	Advanced Audio-Video Journalism
JR 318	TV News Producing
JR 419	ENG/TV News Reporting

JR 561	TV News Magazine and Documentary

Writing Platform

JR 261	Feature Writing
JR 353	Reporting and Writing Complex Stories
JR 354	News Editing and Design

Multimedia Platform

JR 220	Interactive News
JR 221	Photojournalism
JR 368	Topics in Advanced Multimedia
JR 574	The Press and Propaganda

All students complete a capstone course:

JR 490	Online Publishing Capstone
JR 491	Broadcast Journalism Capstone (note specific prerequisites for this Capstone)
JR 492	Deep Reporting Capstone
JR 493	Backpack Journalist Capstone
JR 595	Multimedia Journalism Capstone (offered in Summer only)

An additional 8 credits of JR Journalism courses except JR 270 are required for the major. Only 4 credits of internship may be counted toward the major requirements.

Suggested Sequence of Courses for Undergraduate Majors

Freshman Year, 12 credits

JR 101	Discovering Journalism
JR 102	Foundations of Journalism
JR 103	The Digital Journalist

Sophomore Year, 12 credits

JR 202	Beat Reporting Across Media
JR 211	Law for Journalists
JR 212	Ethics for Journalists
JR	Students begin to select courses from the pods and platforms
PL 225	U.S. Government and Politics

Junior Year, 12 credits

JR	Students continue to select courses from the pods and platforms

Senior Year, 12 credits

JR	Capstone
	Two Journalism electives

Policies

All incoming Journalism students will be tested to ensure they have the necessary foundational knowledge in grammar and government required for journalistic competence. If a student does not pass the test, he/she will be required to attend workshops and individual tutoring sessions. Students must pass the requirement before advancing in the Journalism curriculum.

Co-curricular Activities

Students are encouraged to participate in campus and professional media through co-curricular activities and internships. Among those outlets available on the Emerson campus are the *Berkeley Beacon* and the news programs of WECB (AM), WERS (FM), WEBN, and Emerson Independent Video.

Minor Programs

The Department of Journalism offers students majoring in other programs of the College the opportunity to pursue a minor in Journalism. The Journalism minor requires 20 credits in Journalism courses.

Journalism Minor

JR 101	Discovering Journalism
JR 102	Foundations of Journalism
JR 103	The Digital Journalist
JR 202	Beat Reporting Across Media

One additional course selected from the culture or public affairs pods or the broadcast, writing, and multimedia platform courses listed under the major requirements.

Journalism Courses

JR 101
Discovering Journalism
4 credits

Explains how journalism has changed America and the world. Considers the role of journalism as a public service in a democratic society. Students read, view, and listen to the finest and most influential stories. They chart the news in U.S. history, from the American Revolution to today's digital revolution. Students analyze how print, broadcast, and online news have evolved and examine media from other parts of the world. They also explore ethical issues confronting the contemporary journalist and develop knowledge of the First Amendment principles.

JR 102
Foundations of Journalism
4 credits

Students appraise and apply the fundamentals of reporting, writing, and producing news. They cover stories in the Greater Boston community and learn how to develop story ideas, define the focus, and identify and evaluate sources. Students also examine and implement reporting strategies for print, broadcast, and online news stories. They incorporate journalistic standards and practices in all newsgathering and news story presentation. Students write and organize basic news stories with skill, accuracy, and clarity and develop a disciplined use of form and style in news writing. Co-requisite: JR 101.

JR 103
The Digital Journalist
4 credits

Covers the use of audio and visual media to tell news stories. Examines modern media, analyzes still and moving images, sound, and best web practices. Students learn how to use photography, videography, and audio to tell compelling stories. They develop and report multimedia stories in and around Boston. Image and sound manipulation and other ethical challenges in the digital age are discussed. Prerequisites: JR 101 and JR 102.

JR 202
Beat Reporting Across Media
4 credits

Students learn to cover a geographic or community beat, developing and producing stories in text, audio, and video about a community in Boston. Lectures emphasize the role and function of major institutions in public life, from courts to city hall to Congress; basic public records and research; interviewing; and story origination. Students are assigned to a beat and must develop stories in specific areas of civic life, from public safety to demographics change and its impact on community. Prerequisite: JR 103 and sophomore standing.

JR 211
Law for Journalists
2 credits

Examines the American legal system and its relationship to the press. Students gain an understanding of journalists' rights and legal responsibilities and study case law that sets legal limits for journalists. Examines ethical decision-making in gray areas. Covers basic structure and processes of federal and state courts. Prerequisites: JR 103 and sophomore standing; co-requisite: JR 212.

JR 212
Ethics for Journalists
2 credits

Considers journalists' ethical responsibilities, in relation to professional standards and legal limits. Examines ethical decision-making and current ethical questions using case studies. Prerequisites: JR 103 and sophomore standing; co-requisite: JR 211.

JR 216
Advanced Audio-Video Journalism
4 credits

Provides intense writing for visual and audio news. Students continue to develop news judgment as it relates to video and audio. They produce and write radio newscasts and reporter packages, as well as organize a video news brief and reporter packages. Students shoot, write, and edit video and audio voiceovers and soundbites for storytelling. Prerequisite: JR 202.

JR 220
Interactive News
4 credits

Introduces the history and theory of the news media on the Internet and web and to the reporting, writing, and designing of online news. In the first half of the semester, students analyze best practices of online news publications and write their own blogs. In the second half, they report, write, and design a multimedia website. Prerequisite: JR 202.

JR 221
Photojournalism
4 credits

Explores photography as a journalistic storytelling medium by teaching how to communicate news visually in a variety of situations. Develops skills such as shooting pictures on deadline, writing concise and compelling captions, and editing for impact. Through historical and contemporary examples, students learn about the power of photojournalism to document, inform, entertain, persuade, and provoke emotion. Examines the ethical and legal challenges of photojournalism. Prerequisite: JR 202. (Semester varies)

JR 240
Sports Reporting
4 credits

Provides real-world basis for sports coverage in print, broadcast, and online media. Students produce a range of stories in each media, learn the basics of sports beat reporting, learn the necessity of research and reporting for sports stories, deepen knowledge of sports as it appeals to media consumers, and learn how to compete for positions in the job market. Prerequisite: JR 202. (Semester varies)

JR 241
Radio Journalism
4 credits

Students learn how to write, report, and produce radio news including international, national, and local news. They learn the process of developing story ideas and gathering and organizing information in a way acceptable for broadcast. Students learn how different types of news stories are reported on radio in short form, breaking news, long form, and podcasting. They identify newsmakers and develop further understanding of the broadcast news field. Professionalism, integrity, and accuracy are practiced at all times.

JR 261
Feature Writing
4 credits

Students learn to research, organize, and write feature articles for newspapers, magazines, and online media. They develop techniques for finding and focusing stories, interviewing in-depth, improving observation, structure writing, and storytelling. Students understand the variety of feature writing approaches. Prerequisite: JR 202.

JR 270
Civic Art and Design Studio
4 credits

Civic art and design are practices that leverage storytelling and culture to generate social change, to serve the public good, and/or to imagine alternate collective futures. Students address the shifting sociopolitical role of the artist, designer, and storyteller in a world beset by crises, inequities, and global concerns. This course covers theories of civic art and design as well as methods for including diverse communities and audiences at various stages in the creation of a project. Students review numerous cases of civic art and conduct experiments in storytelling, data visualization, community art, performance, interactive documentary, and networked art in order to interrogate where, when, how and why a civic storyteller takes action in the world. Throughout the class, students model a design research process that engages with a public data set and culminates in the completion of a public art and media installation. This is an introductory class to get acquainted with storytelling about important civic issues through data analysis and visualization.

JR 292
Public Affairs Reporting
4 credits

Introduces the structure and functions of state, local, and federal government from a journalist's perspective. Students report and write in-depth stories on proposed legislation, campaign finance, and current issues in government. Students also become familiar with and make use of public records and open meeting laws, learn advanced reporting skills through readings and class lectures, and review and critique each other's stories. Prerequisite: JR 202. (Semester varies)

JR 318
TV News Producing
4 credits

Students experience deadline-driven television newsroom operations by producing newscasts and rotating through newsroom jobs such as tape editor, writer, producer, anchor, reporter, and videographer. They write news scripts, edit video to tell a news story, organize and produce a newscast, coordinate video elements for a newscast, and work together as a broadcast news team. Prerequisite: JR 216.

JR 320
Environmental Journalism
4 credits

Hands-on course in which students will be preparing multiple stories on environmental issues, learning the topic and the skills. It will be both a discussion course and a working course, embracing science and doing reporting. The course has a special focus on the story of the century: the climate change that will affect every aspect of our society. But it will examine a wide range of environmental topics, from local to national to global. Discussion will touch on the history of environmental reporting from Rachel Carson to the current fireworks between those who dispute global warming and journalists who report on it. Students will learn how to recognize and find good stories, how to approach environmental issues, how to deal with scientists, how to research, report, write and produce from the field. Multimedia reporting is expected. Prerequisite: JR 202.

JR 321
Entertainment Journalism
4 credits

Course is devoted to the coverage, reporting and analysis of entertainment fields: Fashion, Movies, Theatre, Books, and the industry itself as a business subject. What are the biggest entertainment business stories of the past year, and why? What kind of coverage did these stories receive? What specifically marks the difference between in-depth cultural reportage and "celebrity journalism"? Best practices will be read, discussed and outlined. Students will report and write in-depth critiques on specific films, books and events, as well as report on larger business trends and practices. All assignments embrace multi-media storytelling modes: audio, visual, slideshows, print and broadcast. Students will pitch story ideas, spin out alternate angles on single stories, compose sturdy nut graphs, assess the current state of entertainment pages in a variety of outlets, and pitch their profiles as reporters with special knowledge in the entertainment fields. Prerequisite: JR 202.

JR 346
The Berkeley Beacon Laboratory
1 non-tuition credit

Students participate in workshops and post-production critique and evaluation of specified reporting and editing assignments on the College newspaper, *The Berkeley Beacon*. Credit is awarded at the end of the semester following an evaluation by the instructor. May be repeated up to 4 credits. Course is offered Pass/Fail. Does not count toward the Journalism major. Prerequisite: permission of instructor.

JR 347
WEBN
1 non-tuition credit

Students participate in workshops and post-production critique and evaluation of reporter packages, newscasts, sportscasts, and special programs for WEBN, the weekly programming of the campus chapter of the Radio-Television Digital News Association. Credit is awarded at the end of the semester following an evaluation by the instructor. May be repeated up to 4 credits. Course is offered Pass/Fail. Does not count toward Journalism major. Prerequisite: permission of instructor.

JR 353
Reporting and Writing Complex Stories
4 credits

Students move beyond straight news, inverted pyramid, and short features to understand longer features, narratives, analysis, profiles, investigative, and other forms of in-depth writing. They learn to look for ideas, how to organize reporting, and how to pursue the serious reporting needed for these stories, as well as how to structure a longer, complex story to produce exemplary, stand-out journalism. Prerequisite: JR 202. Students are encouraged to have completed JR 261 prior to enrolling in this class.

JR 354
News Editing and Design
4 credits

Students develop and practice the craft of editing: refining news copy and choosing how and where it will run in a newspaper or on a website. They learn to edit stories for content, structure, word usage, and story flow. Students write headlines and learn appropriate software needed to design pages. Explores issues of style, bias, stereotyping, fairness, and taste. Prerequisite: JR 202.

JR 364
Topics in Specialized Reporting
4 credits

Develops background knowledge, understanding, and expertise in a specialized area of journalism. Topics may include politics, blogs and the media, the media and the presidency, war reporting, the alternative press, and impact of Pulitzer stories. May be repeated for credit if topics differ. Prerequisite: JR 202. (Semester varies)

JR 365
Topics in Cultural Affairs
4 credits

Develops background knowledge, understanding, and expertise in a specialized area of culture, arts, entertainment, or sports. Topics may include music journalism, food/fashion reporting, or performing arts reporting. May be repeated for credit if topics differ. Prerequisite: JR 202. (Semester varies)

JR 366
Topics in Science, Technology, and Health
4 credits

Develops background knowledge, understanding, and expertise in a specialized area of science, health, or technology. Topics may include environmental journalism, science reporting, health, data visulaization, and medical reporting, or reporting on new technologies. May be repeated for credit if topics differ. Prerequisite: JR 202. (Semester varies)

JR 368
Topics in Advanced Multimedia
4 credits

Develops background knowledge, understanding, and expertise in a specialized area of advanced multimedia. Courses focus on producing journalism across media or the web. Topics may include investigative journalism, telling narrative or complex stories across platforms, computer-assisted reporting or multimedia editing, web design, and production. May be repeated for credit if topics differ. Prerequisite: JR 202. Students are encouraged to have completed JR 220 prior to enrolling in this class. (Semester varies)

JR 419
ENG/TV News Reporting
4 credits

Students work in the field to research, shoot, write, and edit video news stories. They develop reporting and interviewing skills, visual acuity, writing for the eye and ear, and general TV performance abilities. Students also learn and utilize the technical aspects of video shooting and editing. Prerequisite: JR 216.

JR 485
Journalism Topics
4 credits

Develops background knowledge and expertise in a specialized area of journalism. Topics vary from semester and year and explore various aspects of journalism theory and practice. Course category is reserved for courses being introduced on a one-time or developmental basis. May be repeated for credit if topics differ. Prerequisites vary with topic. (Semester varies)

JR 490
Online Publishing Capstone
4 credits
Students create a series of multimedia stories for a personal portfolio of online journalistic work. They use advanced tools for creating interactive stories to produce immersive journalistic stories. Text, video, audio, and photos are used to produce journalistic stories that are difficult to tell in print or broadcast alone. Prerequisites: JR 202, Journalism majors, and senior standing.

JR 491
Broadcast Journalism Capstone
4 credits
Refines and further develops ENG or producing skills at an advanced level with the goal of putting together a professional portfolio by semester's end. In addition to completing a body of work, students are expected to engage in in-depth research and critical analysis. Prerequisites: JR 318, JR 419, Journalism majors, and senior standing.

JR 492
Deep Reporting Capstone
4 credits
In this project-based course, students pitch, research, report, write, and revise a single long-form story or a series. Work might range from long-form narrative magazine articles or mini-documentaries to multiple-part series on a topic of public importance. Prerequisites: JR 202, Journalism majors, and senior standing.
(Semester varies)

JR 493
Backpack Journalist Capstone
4 credits
Students carry out a project from start to finish, learning skills of self-employment, multimedia, marketing, self-editing, and pitching stories. They learn the basics of budgets, taxes, benefit, and legal implications of freelance and sole-proprietor journalism. Students learn about the risks and benefits of practicing journalism without the shelter, and restrictions, of a newsroom. They discover how to juggle technology, reporting, and entrepreneurial skills. Prerequisites: JR 202, Journalism majors, and senior standing.
(Semester varies)

JR 497
Directed Project
2 or 4 credits
For unique circumstances, students participate in special learning opportunities designed for them to work closely with a faculty member on a creative project, work that the department chair certifies as not realizable through existing courses. The College cannot guarantee logistical support for such projects, and equipment and facilities may need to be procured at the student's expense. Directed projects are for extraordinary circumstances and require enlistment of a willing instructor. Prerequisites: satisfactory completion of the first skills courses in the journalism sequence, 3.0 GPA, and permission of instructor and department chair.

JR 498
Directed Study
2 or 4 credits
Students participate in special learning opportunities designed to work closely with a faculty member on a scholarly project. Prerequisites: 3.0 GPA and permission of instructor and department chair.

JR 499
Internship
4 or 8 credits
Students may apply only 4 internship credits toward the Journalism major. Internships, typically at a radio station, TV station, newspaper, magazine, or online news site, must be journalistic

in nature and must be cleared in advance by the department's internship coordinator. Students are supervised by an approved full-time employee of the organization at which they work and by the internship coordinator. Students are required to keep a journal of their activities, to meet with the internship coordinator and other interns at least three times a semester, and to complete other tasks assigned by the department. Prerequisites: junior or senior standing, a grade point average of 2.7 or above, and completion of JR 202. A 4-credit internship requires 16 hours a week over a 12-week period and an 8-credit internship requires 32 hours a week over a 12-week period. Students must participate in the Internship Experience Workshop offered through Career Services prior to the start of the internship and should consult the Academic Calendar for registration deadlines. Students who wish to participate in an internship in the Los Angeles, California, area must be enrolled in the Emerson Los Angeles Program. Students who wish to intern in Washington, DC, are encouraged to do so through the Washington internship program.

Senior standing is required for all 500-level courses.

JR 555
Reporting Issues of Diversity
4 credits

Develops the knowledge and critical thinking skills needed to function and thrive as a journalist in America's culturally diverse society. Analyzes media coverage of a wide spectrum of underrepresented groups, and challenges personal and societal stereotypes. Students learn from guest speakers, readings, and videos about the realities of different groups as well as the job of journalists trying to cover them. Fulfills the U.S. Diversity requirement. Prerequisite: JR 202. (Spring semester)

JR 561
TV News Magazine and Documentary
4 credits

Takes a behind-the-scenes look at TV news magazines and documentaries with a focus on research, reporting, and production techniques. Explores how to put together longer-form stories from the initial pitch to the final product. Examines the importance of character development and dramatic storytelling. Covers effective management practices from controlling budgets to directing personnel. Prerequisite: JR 202. (Semester varies)

JR 585
Journalism Topics
4 credits

Develops background knowledge and expertise in a specialized area of journalism. Topics vary from semester and year and explore various aspects of journalism theory and practice. Course category is reserved for courses being introduced on a one-time or developmental basis. May be repeated for credit if topics differ. Prerequisites vary with topic. (Semester varies)

JR 595
Multimedia Journalism Capstone
4 credits

Students learn to produce all facets of the Journalism Students' Online News Service (JSONS). They use the city and the College as a news laboratory to write news in text form and produce audio and video news stories. They also work as editors to process the news for the daily news site. Students work individually and in teams, utilizing state-of-the-art Internet-ready equipment to produce journalism in a "newsroom without walls" environment. Prerequisites: JR 202, Journalism majors, and senior standing. (Summer only)

Associate Professors Lieb, Lowrie, Mihailidis, Raheem, Vogel, Wrigley (Chair), and Youn; Assistant Professors Anaele and Maiorescu; Senior Executives-in-Residence Anderson, Hurwitz, McCormick, Quintal, and Reeb; Executives-in-Residence McCormick, McGuirk, and Tucker.

Course offerings in the Department of Marketing Communication prepare students for careers in the fields of marketing, advertising, public relations, brand communications, digital media, sales, and promotion. The major is grounded in a core of courses in consumer behavior, marketing organizations and branding, and the communications practice areas and strategies that link them. The goal is to prepare professional communicators who are creative and strategic—who understand the power of communication to influence attitudes and behaviors, and who are able to design and manage strategic campaigns for diverse for-profit and nonprofit organizations and clients.

Rooted in applied communication studies, the social sciences, and business administration, the program balances solid grounding in theory with practical training in professional skills. Along with classwork, students undertake extracurricular activities and internships that help them develop and apply their knowledge in the working world. Most courses take place at the Boston campus, but students can also do coursework and internships in global locations such as Los Angeles, Salzburg, The Netherlands, and China.

Programs

Degree Requirements for Bachelor of Science in Marketing Communications

The faculty of the undergraduate degree program in Marketing Communications is committed to the following learning objectives.

Students will:

1. Understand and discuss the fundamental connections between communication and society in contemporary culture.
2. Understand and explain the organizational structures of institutions and industries within the marketing communication landscape.
3. Collaborate effectively and respectfully in a team.
4. Write professionally, communicate effectively, and articulate original ideas in marketing communication.
5. Demonstrate competency in delivering written and oral presentations.
6. Develop and demonstrate creative and critical thinking skills to define and solve a marketing problem or identify and take advantage of a market opportunity.
7. Convert consumer insights into actionable decisions in order to develop marketing communication strategies and tactics.
8. Review academic literature, develop research questions, collect and analyze data, and make strategic recommendations.
9. Make evidence-based decisions to develop marketing strategies and tactics designed to meet an organization's goals and objectives.
10. Create an integrated marketing communication campaign.
11. Apply marketing analytics to measure, analyze, and manage the performance of marketing communication initiatives.
12. Conduct research and write a research paper or report in the appropriate academic or professional style that draws upon relevant marketing and communication theory and practices.
13. Promote the understanding of diversity and inclusiveness among people in global society.
14. Apply the ethical principles that govern the marketing communication profession

The Marketing Communications undergraduate major prepares students for careers and advanced study in the various fields of marketing communications, as noted above. The curriculum is developed through core and elective courses that combine theory and practice. The core courses emphasize consumer understanding, messages, media, and channels; and the organizational and strategic contexts of marketing communication. Elective courses permit students to develop deeper understanding and skills in areas related to their particular interests.

Required Courses

Students in Marketing Communications complete 48 credits in the major. In addition, all students are required to complete MT 207 Statistics, which may be used to satisfy the Quantitative Reasoning Foundation of the Liberal Arts requirements, and to demonstrate writing proficiency by passing MK 100 Writing Competency for Marketing Communication via an examination administered by the department during the freshman year.

MK 120	Communication, Media, and Society
MK 121	Marketing and Marketing Communication
MK 220	Understanding Consumers
MK 221	Messages, Media, and Channels
MK 222	Brands, Organizations, and Strategies
MK 480	Capstone: The Integrated Marketing Communications Campaign

Students complete an additional 12 credits from the following:

	At least one course in Methods and Insights
MK 332	Quantitative and Qualitative Research Methods

MK 333	Ethnographic Methods and Cultural Analysis
MK 334	Online Behavior and Web Analytics

At least one course in Managing Marketing Communication

MK 342	Breakthrough Thinking and Marketing Communications
MK 343	Global Brand Strategies and Portfolio Management
MK 344	Marketing and Sales, Distribution and Service Relationships
MK 346	The Corporate Communications Function and Social Responsibility

At least one course in Campaign Practices

MK 352	Creative Concepts and Storytelling
MK 353	Visual Literacy
MK 354	Writing for PR
MK 355	Sales Promotions and Events Management
MK 356	Media Relations
MK 357	Media Planning and the Customer Journey
MK 358	Social Media: Connectivity, Interactivity, Buzz

An additional 12 credits in Marketing electives at the 300 or 400 levels—only 4 credits of internship may be counted toward the major requirements.

Degree Requirements for Bachelor of Arts in Business of Creative Enterprises

The faculty of the undergraduate degree program in Business of Creative Enterprises is committed to the following learning objectives.

Students will:

1. Develop and synthesize critical and creative thinking skills that instill vision, civic engagement, innovation, and progressive ethical business practices within the creative economy.
2. Gain an understanding of why aesthetics matter in business and why creativity is a driver in the global economy.
3. Experience collaboration in the creative process.
4. Learn how business is conducted in creative enterprises with a demonstrated knowledge of markets, business principles and practices, finance and monetization, business models, organizational culture, and growth strategies.
5. Explore and analyze information for data-driven strategic decisions to meet the challenges facing creative enterprises.
6. Acquire am understanding of the cultural, political, economic, and regulatory context in which creative enterprises operate.
7. Work effectively, respectfully, and inclusively with people of diverse backgrounds in different organizational roles, social affiliations, and personalities and communicate effectively and professionally in business situations.
8. Learn to communicate clearly, effectively, and persuasively using the tools of marketing communication.
9. Learn to lead with confidence and function as problem solvers.
10. Develop a commitment to be a contributor to business, culture, and society.

The Business of Creative Enterprises major is developed for those students, driven by a passion for arts and communication, who are interested in leading and managing businesses in the creative economy. Distinct from traditional business majors, the Business of Creative Enterprises (BCE) major will prepare students to become future executives, managers, and innovators in new or existing creative enterprises in arts and entertainment, communication, media, and publishing sectors. The BCE major responds to a transforming global economy for students who wish to pursue study of and establish careers in one of the most dynamic professional opportunities now and in the near future.

Creative enterprises can be for-profit, nonprofit, innovative, and longtime established business entities. Higher education has historically addressed study in arts or sciences, creativity or business. Today, the intersection of arts, sciences, communication, creativity, and business with technology, advancing the accessibility of all information to a critical mass of people globally, creates the demand for merging business and creativity. This is a unique opportunity for Emerson College to build on the solid and renowned educational foundations of the arts and communication.

While the BCE major will be housed in the Department of Marketing Communication within the School of Communication, its rationale and its curriculum connect widely across the College. The demand for a mix of creative, technical, and business talents is on the rise. As John Howkins, famed author of the first account of the creative economy says, "The creative economy is revitalizing manufacturing, services, retailing, and entertainment industries. It is changing where people want to live, work, and learn—where they think, invent, and produce."

The BCE curriculum emphasizes critical and creative thinking, vision, progressive ethical business practices, inclusiveness, and civic engagement. To become leaders in the creative economy, students must understand creativity, culture, strategy, and business. The BCE major aims to provide students with an integration of knowledge and skills in those areas within the context of the creative enterprises, specifically focused on creative enterprises in visual and performing arts, the entertainment industries, media, communication, and publishing.

Required Courses

Students in Business of Creative Enterprises complete 52 credits in the major.

BC 110	Introduction to the Creative Economy
BC 111	Creative Collaboration Seminar
EC 204	Cultural Economics
BC 210	Developing an Aesthetic Sensibility Through Creative and Critical Thinking
MB 200	Principles of Business
BC 310	Marketing the Creative Enterprise
BC 311	Strategic Management and Analytical Decision Making
MB 310	Finance and Accounting
MB 420	Capstone Topics in Business Enterprises
	Or
BC 499	Internship

Students choose two courses, 8 credits, from the following Communication Enterprise options:

CC 266	Conflict and Negotiation
CC 330	Management and Communication
CC 357	Leadership
MK 346	Corporate Communication and Social Responsibility
MK 355	Sales, Promotion, and Events Management
MB 300	Managing Business Operations

MB 400	Business Policy and Strategy

Students choose two courses, 8 credits, from one of the following options:

Arts and Entertainment Enterprises:

PA 101	Languages of the Stage
TH 275	Arts Management I
TH 375	Arts Management II
TH 479	The Business of Acting

Media Enterprises:

VM 140	Video Production for Non-VMA Majors
VM 244	Introduction to Producing
VM 332	Production Management
VM 370	Business Concepts for Film
VM 380	Media Copyright and Content
VM 457	Recording Industry as a Business
VM 475	Creative Producing for Film

Publishing Enterprises:

PB 203	Introduction to Electronic Publishing
PB 303	Web Development
PB 380	Magazine Publishing Overview
PB 395	Applications for Print Publishing

Policies

All Marketing Communications students will take a writing competency assessment exam, MK 100, during their freshman year. If they do not achieve a passing grade, students will be required to attend coaching sessions at the Lacerte Family Writing and Academic Resource Center and demonstrate writing proficiency not later than their sophomore year and prior to registering for 300-level courses.

Co-curricular Activities

The Department of Marketing Communication is committed to providing professional-level experiences for its students by supporting participation in EmComm, a faculty–supervised and student–run integrated marketing communications organization that works with clients in the greater Boston area; PRSSA, the Public Relations Student Society of America; and AMACC, the American Marketing Association Collegiate Chapter. In addition, the department encourages student involvement with the Boston Advertising Club and the Massachusetts Innovation and Technology Exchange.

Minor Programs

The Department of Marketing Communication offers students the opportunity to pursue minors that are complementary to the major programs offered throughout the College. The Entrepreneurial Studies minor requires 20 credits, including two 8-credit courses that can only be taken at Emerson and must be taken in consecutive fall and spring semesters. The Business Studies for Communication and the Arts minor requires 20 credits, 12 of which must be taken at Emerson; students may count up to 4 credits from the Liberal Arts requirements toward this minor. Courses used toward the Entrepreneurial or Business Studies minor may not be applied toward the Marketing Communications major. Students not majoring in the department may pursue the Marketing Communications minor, which requires 20 credits, 16 of which must be taken at Emerson. All three minors, Marketing Communications, Entrepreneurial Studies, and Business Studies, are open to students across all disciplines at the College.

Business Studies for Communication and the Arts Minor

MB 200	Principles of Business
MB 300	Managing Business Operations
MB 310	Finance and Accounting
MB 400	Business Policy and Strategy

One course from the following:

CC 203	Intercultural Communication
EC 203	Principles of Economics
MB 320	The Business of Broadcasting
MB 371	Topics in Business Studies
MK 230	Marketing, Sales, and Promotions for Radio

Entrepreneurial Studies Minor

MB 200	Principles of Business
MB 472	Entrepreneurship I (8 credits)
MB 473	Entrepreneurship II (8 credits)

Marketing Communications Minor

Students must demonstrate writing proficiency by passing MK 100 Writing Competency for Marketing Communication, administered by the department, prior to registering for 300-level courses.

MK 121	Marketing and Marketing Communication
MK 220	Understanding Consumers
MK 221	Messages, Media, and Channels
MK 222	Brands, Organizations, and Strategies

One course from the following:

MK 343	Global Brand Strategies and Portfolio Management
MK 346	The Corporate Communications Functions and Social Responsibility
MK 354	Writing for PR
MK 355	Sales Promotion and Events Management
MK 357	Media Planning and the Customer Journey

Marketing Communications Courses

MK 120
Communication, Media, and Society
4 credits
Introduces communication theory and the fundamental relationships that exist between communication systems and society. Emphasis is placed on the social, political, and economic context in which marketing communication emerged and evolved, and the role it plays in maintaining, expanding, and articulating our way of life. Majors are required to complete this in the first year.

MK 121
Marketing and Marketing Communication
4 credits
Explores the key types and core functions of contemporary organizations and the multiple roles marketing plays among them. Marketing's 4Ps and the "marketing mix" are examined in depth so as to understand the context in which marketing communication is practiced. Cases are introduced to acquaint students with the notion and essential elements of "strategy."

MK 220
Understanding Consumers
4 credits
Examines people in the context of their role as contemporary consumers. Surveys theories of consumer decision-making and behavior and the dominant approaches used to understand consumers today. Emphasis is placed on the role and application of understanding consumers in

marketing communications campaign strategy, planning, and management. Prerequisites: MK 121 and sophomore standing.

MK 221
Messages, Media, and Channels
4 credits

Provides a comprehensive overview of modern media and how they are utilized for messaging in marketing communications. Media are treated at the channel (newspaper, radio, TV, magazine, W-O-M, www, etc.) and practice area (PR, advertising, direct marketing, and digital marketing) levels. Attention is also devoted to how the various media aggregate audiences and finance themselves, as well as recent changes in the ways they are purchased for use by marketing communicators. Prerequisites: MK 121 and sophomore standing.

MK 222
Brands, Organizations, and Strategies
4 credits

Establishes the notion of the brand and brand platform as the central organizing principle of contemporary marketing communications. Examines how the brand platform operates at the corporate and product, agency and campaign, and customer journey levels. Introduces the different types and dimensions of strategies used by the various players in marketing communications to link targets, media, and messages in service to the brand. Prerequisites: MK 121 and sophomore standing.

MK 230
Marketing, Sales, and Promotion for Radio
4 credits

Explores the concepts, strategies, and goals of marketing, sales, and promotion for radio, including the planning, coordination, and implementation of successful promotional campaigns. Students also become familiar with audience ratings and market research, identification of target markets, and the integration of promotional elements to promote radio stations and other audio media.
(Spring semester)

MK 321
EmComm
1 non-tuition credit

EmComm is a student-run, nonprofit integrated marketing agency that offers local businesses professional services within the areas of public relations, marketing, advertising, and digital communications. During the semester, students work toward the achievement of their client's communication goals while enriching their educational growth and professional portfolios. May be repeated. Only 4 non-tuition credits may be used toward graduation.

MK 332
Quantitative and Qualitative Research Methods
4 credits

Introduces the scientific method and the processes of primary quantitative and qualitative research in marketing communications. Marketing problems are identified, research objectives formulated, research design determined, questionnaires developed, sampling methods designed, data analyzed and interpreted. The various uses of research in targeting, positioning, product decision-making, messaging, and media utilization are demonstrated. Prerequisites: MK 100, MK 220, MK 221, MK 222, and MT 207. (Semester varies)

MK 333
Ethnographic Methods and Cultural Analysis
4 credits

Explores the tools and techniques of ethnography and their uses in defining and solving marketing research problems. Drawing from the traditions of participant observation in the fields of anthropology, sociology, psychology, and market research, the course applies ethnographic methods to the analysis of subcultures and behavioral minorities as well as transnational marketing communication. The focus throughout is on how to fathom the cultural differences that inform and impact consumer decision-making and marketing communication campaigns. Prerequisites: MK 100, MK 220, MK 221, MK 222, and MT 207. (Semester varies)

MK 334
Online Behavior and Web Analytics
4 credits

Introduces the proliferating services and tools available to capture, measure, and assess online behavior, information-gathering, decision-making, shopping patterns, and social groupings. Among these, emphasis is placed on developing the skillful use of Google Analytics as it can be applied to optimize digital marketing communications efforts and initiatives. Prerequisites: MK 100, MK 220, MK 221, MK 222, and MT 207. (Semester varies)

MK 342
Breakthrough Thinking and Marketing Communications
4 credits

Explores the nature of creative and critical thinking, as well as the increasing importance of creative problem solving in the context of organizations, product development, and marketing communications. Students practice critical thinking skills with written and visual communication materials. Creative thinking skills, methods, and processes are then used to think differently about original and innovative solutions to various organizational, product, and communication challenges. Prerequisites: MK 100, MK 220, MK 221, and MK 222. (Semester varies)

MK 343
Global Brand Strategies and Portfolio Management
4 credits

Examines how the notion of the brand can be taken to scale. Explores the uses of different types of brand architectures by different types of organizations as they grow and expand internationally. Considers the values of the brand to the conglomerate organization as it manages its portfolios of companies, products, and customer segments. Use is made of case analysis. Prerequisites: MK 100, MK 220, MK 221, and MK 222. (Semester varies)

MK 344
Marketing and Sales, Distribution and Service Relationships
4 credits

Analyzes and addresses how to advance the critical customer-facing relationships within an organization between marketing and the sales force, distribution networks, and customer service. Discusses the different types of arrangements that prevail among these functions in b-b and b-c organizations, and in large and small organizations. Special attention is devoted to customer service policies and to the provision of teleservices. Prerequisites: MK 100, MK 220, MK 221, and MK 222. (Semester varies)

MK 346
The Corporate Communications Function and Social Responsibility
4 credits

Focuses on the scope and tasks of the communications function in large organizations. These include the intersection with sales, establishing and maintaining the corporate identity, customer intelligence and advocacy, executive coaching, and constituency relations—carrying, or supporting, all the outward-facing activities of the organization. Often, the chief communications officer also works to align the organization with broader social trends. The leading contemporary example of this is the Social Responsibility movement, which will be analyzed in detail. Prerequisites: MK 100, MK 220, MK 221, and MK 222.

MK 352
Creative Concepts and Storytelling
4 credits
Focuses on "the message" in marketing communications, as both the distinctive idea conveyed in a campaign and the many forms in which it is expressed. Advertising copywriting for broadcast and print is practiced, as is writing for blogs and long-form digital formats. Developing and growing stories, and provoking user-generated content to engage consumers across media platforms, is considered as well. Prerequisites: MK 100, MK 220, MK 221, and MK 222. (Semester varies)

MK 353
Visual Literacy
4 credits
Explores the importance and meaning of visuals in business and marketing communications, from the choice of typeface and layout to the use of images, color, symbols, style, and art direction. The application of these and related elements in logos, print, broadcast, and digital media campaigns are considered. Also discusses the mechanisms companies use to maintain consistent visual identities in their persuasive messaging, and the resources available when they consider changing their visual portrayals. Prerequisites: MK 100, MK 220, MK 221, and MK 222. (Semester varies)

MK 354
Writing for PR
4 credits
A survey and workshop that takes up the many forms of writing practiced in public relations. These include news releases and media kits, editorials and newsletters, brochures, white papers, stockholder and employee communications. The notions of voice and personality as well as consistency and style are emphasized. Prerequisites: MK 100, MK 220, MK 221, and MK 222. (Semester varies)

MK 355
Sales Promotion and Events Management
4 credits
Addresses the uses, value, and mechanics of special offers and non-recurring events in commercial and nonprofit marketing communication. Covers trade promotions such as price and volume discounting, feature and coop advertising, and in-store displays as well as such consumer tactics as coupons, memberships, giveaways, and value-added offers. Also looks at trade shows and placed-based gatherings. Considers both business-to-business and business-to-consumer applications. Prerequisites: MK 100, MK 220, MK 221, and MK 222. (Semester varies)

MK 356
Media Relations
4 credits
Exposes students to a broad range of media management concepts and practices including basic marketing and management communication documents, sources, interviews, crisis communication, ethics, international media relations, interactive media strategies, and analyses of current media-related issues. Prerequisites: MK 100, MK 220, MK 221, and MK 222. (Semester varies)

MK 357
Media Planning and the Customer Journey
4 credits

Focuses on how channels are used in marketing communications to connect audiences with messages. The tools of media research and audience analysis are explained to inform construction of media plans, as are the skills of buying and negotiation that guide implementation of plans. Introduces the concept of "customer journeys"; it is coming to be used by the large media firms created by marketing services holding companies to guide the integrated media plans they provide. Prerequisites: MK 100, MK 220, MK 221, and MK 222. (Semester varies)

MK 358
Social Media: Connectivity, Interactivity, Buzz
4 credits

Social media have captured the imagination of the millennial generation, marketers, Hollywood, and now Wall Street. This course focuses on the strategic uses of Facebook, Twitter, Instagram, and the Next New Thing. It also considers how the connectivity and interactivity social media represent alter traditional concepts such as "companies," "customers," "shopping, buying, and selling"; what effect this has had on the strategic marcomm landscape; and why revolutions in communication often turn out to be evolutionary instead. Prerequisites: MK 100, MK 220, MK 221, and MK 222. (Semester varies)

MK 371
Topics in Marketing Communication
4 credits

Offers opportunities to examine cutting-edge issues in marketing communications. May be repeated for credit if topics differ. Prerequisites: MK 100, MK 220, MK 221, and MK 222. (Semester varies)

MK 380
Global Media Literacy
4 credits

Explores how digital media technologies are shaping civic engagement, activism, and innovation in a global media age. Students work with colleagues from 15 partner institutions to build digital stories, business plans, and content, which provides innovative insights into the role of media, technology, and activism in changing societies across borders, and cultural divides. The course develops a critical understanding of ideas around participatory technologies, collaborative media, social networks, mobile platforms and digital culture. Offered in Summer session only, in Salzburg, Austria.

Prerequisites for all 400-level courses include senior standing and completion of MK 100, one course from Methods and Insights (MK 332–335), one course from Managing Marketing Communication (MK 342–347), and one course from Campaign Practices (MK 352–359).

MK 442
Sector Application: Healthcare Marketing
4 credits

Healthcare represents a challenging frontier for marketers: instead of manufacturers/sellers and buyers/payers, "solutions" are prescribed by doctors, provided by hospitals and pharmacies, paid for by insurance companies, to patients who often spend more to stay healthy than to get well. And the government has just changed the rules of the entire game! This course addresses how healthcare providers, payers, and consumers are, and are not, turning to marketing as they negotiate the changes in this vital sector. See prerequisites listed above. (Semester varies)

MK 443
Sector Application: Entertainment Marketing
4 credits

Contemporary entertainment industries present special circumstances and opportunities for marketers because they are organized around "properties" that provide differential returns-on-investment for various "media expressions" across orchestrated channels over extended periods of time. This course covers recent developments in major arenas such as movies, cable, games, theater, and sports, taking up issues that cut across all of them, including intellectual property, licensing, personal branding, and the life cycle of blockbusters. See prerequisites listed above. (Semester varies)

MK 452
Emerging Concepts and Options in Digital MarComm Campaigns
4 credits

Marketing increasingly relies on new technologies and concepts to generate excitement and competitive advantage for products and services. This course focuses on the strategic uses and development of concepts and prototypes for branded applications, experiences, and toolsets that can be delivered via new platforms, from smartphones to iPads, 3D to geo-locator devices. Students learn about human interface and navigation design, information architecture, and the roles of prototype development and project management. See prerequisites listed above. (Semester varies)

MK 453
Advanced Campaign Planning
4 credits

Concentrates on issues in bringing together advertising and public relations, direct and web marketing into an efficient, effective integrated campaign plan. Emphasizes the key roles of prospect analysis, creative messaging, channel orchestration, and customer and resource management in forming the strategy that drives the marketing communications plan. See prerequisites listed above. (Semester varies)

MK 471
Advanced Topics in Marketing Communication
4 credits

Offers opportunities to examine cutting-edge issues in marketing communications. May be repeated for credit if topics differ. See prerequisites listed above. Additional prerequisites may be required by topic. (Semester varies)

MK 480
Capstone: The Integrated Marketing Communications Campaign
4 credits

Provides a culminating, integrative experience for majors. Students are organized into teams and challenged to develop and execute a complete integrated marketing communications strategy and campaign plan for an existing client, organization, and/or brand. The work is presented both live and in writing, as it would be in a commercial context. The spring semester course is designed around the annual competition of the American Advertising Federation, in which a team of Emerson majors has traditionally played a significant role. See prerequisites listed above.

MK 498
Directed Study in Marketing Communication
2 or 4 credits

Individual academic project planned with a faculty member to meet a student's discipline-specific interests beyond those covered by existing courses. Students must propose learning objectives, evaluation methods, a bibliography, and content before a directed study is approved. Proposals must be approved in the semester preceding the semester in which the student wants to complete a directed study. Directed study cannot be a substitute for a catalogue course. Prerequisites: GPA of 3.0 or above and permission of instructor and department chair.

MK 499
Internship in Marketing Communication
4 or 8 credits

Fieldwork in marketing communications. Students may only apply 4 credits toward the Marketing Communications major. A 4-credit internship requires 16 hours a week for 12 weeks; an 8-credit internship requires 32 hours a week for 12 weeks. Pre-internship participation is required in Career Services' Internship Experience Workshop. Enrollment in Emerson's Los Angeles Program is required for Los Angeles internships. Prerequisites: completion of three 300-level Marketing courses, junior standing, GPA of 2.7 or above, and permission of instructor.

Business Studies Courses

MB 200
Principles of Business
4 credits

Analyzes information related to business trends, strategies, opportunities, and operations and critically assess alternatives. Through lecture, discussion, case videos, and in-class assignments, students consider external and internal factors driving contemporary business decisions.
Topics include: pricing, supply and demand, the management of people, processes, resources, and organization; the globalization of business; the use of information systems to support business efforts; and basic concepts of marketing, sales, business ethics, law, accounting, and finance.

MB 300
Managing Business Operations
4 credits

Explores the operational structure of business theory, the practices of effective resource management, and the activities that produce or deliver the goods and services of a business: the management of personnel, materials, equipment, and informational resources that a business needs to produce and deliver its goods and services. Examines how businesses are organized, and how the various departments within a business, such as marketing, sales, production, finance, and human resources, work together. Prerequisite: MB 200. (Semester varies)

MB 310
Finance and Accounting
4 credits

Students become familiar with the language of accounting and learn to create, interpret, analyze, and evaluate financial statements (e.g., balance sheet, income statement, cash flow statement). Armed with this knowledge, students then use case studies and in-class exercises to analyze how managers use data presented on financial statements to make decisions about budgeting, cost allocation, and overall company performance. Prerequisite: MB 200. (Semester varies)

MB 320
The Business of Broadcasting
4 credits

Examines radio from a business perspective and covers: the history of radio, networks, radio station operations, media buying, ratings, revenue streams, important legislation, and issues facing radio as an industry. Ownership regulations and the process of buying and selling radio stations are all examined. Suggested prerequisite: MB 200. (Semester varies)

MB 371
Topics in Business Studies
4 credits
Various topics offer opportunities to examine contemporary business issues, trends, and events across the spectrum of business and entrepreneurial studies. May be repeated for credit if topics differ. Prerequisite: MB 200. (Semester varies)

MB 400
Business Policy and Strategy
4 credits
Serves as the Business minor's capstone course by introducing new levels of complexity to broad concepts learned in previous classes. Uses case studies, trade articles, and time-honored academic frameworks, as well as in-class lectures, group exercises, and discussions to challenge students to apply how legal frameworks, business and government regulations, organizational structures, diverse workforces, and customer and stakeholder expectations influence the way contemporary companies conduct business. Prerequisites: MB 300 and MB 310. (Semester varies)

Entrepreneurial Studies Courses

MB 472
Entrepreneurship I
8 credits
Introduces and immerses students in the process of creating and launching a new venture. Students learn the history and process of entrepreneurship as they explore creative problem solving, innovative thinking, and ethics. Relevant marketing and public relations strategies are presented in addition to basic financial, business, and human resource issues. Experts in the business world provide additional mentoring and practical knowledge. Prerequisites: MB 200 and sophomore standing. (Fall semester)

MB 473
Entrepreneurship II
8 credits
Provides an advanced immersion in the process of creating and launching a new venture. Students learn about business planning, marketing research, sales and marketing, legal issues, negotiation practices, and business conduct and further develop public speaking and interpersonal communication skills relevant to starting and managing a business. Students prepare for the business competition at the annual E3 Exposition. Students have the opportunity to learn from experts in the business world. Prerequisite: MB 472. (Spring semester)

Business of Creative Enterprises Courses

BC 110
Introduction to the Creative Economy
4 credits
This immersive course examines the history of the creative economy, the sharing economy, contemporary creative enterprise models, and their impact on today's global economy. Core themes explored include authorship, production and labor, ethics, globalization, community, culture, politics, business practices, and innovation in arts and communication. The course also examines cultural diversity and the extent to which different cultures are currently represented in various aspects of the creative economy. Student work includes a series of short media presentations and papers on creative economy businesses, organizations, and individuals that produce and distribute goods and services in marketing, design, film and media, video game and software, music and performing arts, and publishing. Prerequisite: Business of Creative Enterprise majors only.

BC 111
Creative Collaboration Seminar
4 credits

Explores the theory and practice of creativity with respect to specific types of group collaboration and roles within creative enterprises such as marketing, film and media, music and performing arts, and publishing. Through readings, meetings with guest artists, and hands-on exercises, this practical course offers students skills and techniques to increase personal and group creativity. The course also examines cultural diversity and the extent to which different cultures are currently represented in various aspects of the creative economy. Students examine and practice various models of creative collaboration and work collaboratively throughout the semester to create a series of events, works, and projects to be presented in class and included in individual portfolios. Prerequisite: Business of Creative Enterprise majors only.

BC 210
Developing an Aesthetic Sensibility Through Creative and Critical Thinking
4 credits

Explores the critical conversation of understanding the way in which creativity is tied to aesthetics in the business world. Through dialogue with artists; discussions on the nature and function of beauty in today's society curated from assigned readings; and self-directed aesthetic experiences, interpretive exercises, and a multimedia documentation of these experiences in a portfolio, students learn to bridge aesthetic and business world views. Prerequisites: BC 110 and BC 111.

BC 310
Marketing the Creative Enterprise
4 credits

Explores the core functions of creative enterprises and the role marketing plays among them. Marketing's 4Ps and the "marketing mix" are examined so as to understand the context in which marketing is implemented internally and externally. Emphasis is placed on understanding target audiences and channels in strategic marketing campaign messaging through lectures, case studies, and written papers. Prerequisites: BC 210 and junior standing.

BC 311
Strategic Management and Analytical Decision Making
4 credits

No business today makes solid decisions without the use of analytics in a well-defined strategy. Students learn to think about the intersection between meaningful patterns of data and strategic management to analyze risk, create plans of action, and support the goals of an organization. Through lectures, case studies, in-class exercises, papers, and exams, students study complex decision options and probable outcomes in various business scenarios. Prerequisites: BC 210 and junior standing.

BC 420
Capstone Topics in Business Enterprises
4 credits

Various topics offer opportunities to examine contemporary and historic issues, trends, and events across the spectrum of business of creative studies. May be repeated for credit if topics differ. Prerequisite: BC 310 and BC 311 and junior standing. (Semester varies)

BC 499
Internship
4 or 8 credits

A 4-credit internship requires 16 hours a week for 12 weeks; an 8-credit internship requires 32 hours a week for 12 weeks. Pre-internship participation is required in Career Services' Internship Experience Workshop. Enrollment in Emerson's Los Angeles Program is required for Los

Angeles internships. Prerequisites: BC 310 and BC 311, junior standing, GPA of 2.7 or above, and permission of instructor.

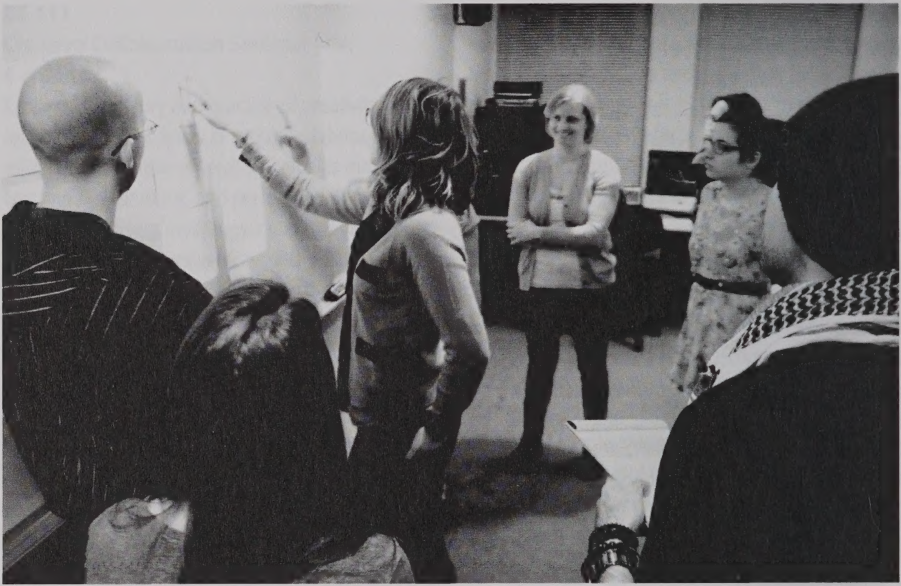
Economics Courses

EC 203
Principles of Economics
4 credits
Introduces and focuses on the essential concepts and principles of microeconomics. Studies the allocation of resources under scarcity through decisions made by individual consumers, firms, and business. Students examine, understand, and prioritize decisions and behaviors that affect many resources, whether financial, environmental, or human. Fulfills the Social and Psychological Perspective.

EC 204
Cultural Economics
4 credits
Introduces the basic concepts and tools of microeconomics and their application in the context of arts, culture, and business. Through lectures, case studies, in-class work, and field study, students learn the economic influences that help determine how and what cultural goods and services get produced and consumed. Students also explore the economic rationale for government intervention in markets and, by extension, the application of microeconomics to the analysis of the effects of public policy on arts markets and the welfare of society in general.

EC 210
Topics in Economics
4 credits
Rotating topics examine one or more areas of economic thought. May be repeated for credit if topics differ.

Educator Preparation and Licensure Programs



Professor Colby, Institutional Coordinator of Educator Preparation and Title II Coordinator and Educator Preparation Program Director of Performing Arts; Director of Clinical Education Thau, Educator Preparation Program Director of Communication Sciences and Disorders.

Regulations in the Commonwealth of Massachusetts governing educator preparation and licensure specify a two-tiered process. Those with appropriate undergraduate degrees ordinarily receive an Initial License (valid for five years). The Professional License ordinarily requires an appropriate master's degree or the completion of a Performance Assessment Program and other requirements established by the Board of Education. The Professional License is renewable every five years upon completion of the appropriate professional development. Students seeking initial licensure are also required to pass the two-part Massachusetts Tests for Educator Licensure (MTEL). These tests include the Communication and Literacy Skills Test (CLST) and a Subject Matter Test (SMT).

Academic programs within the Department of Communication Sciences and Disorders and the Department of Performing Arts offer Massachusetts Department of Elementary and Secondary Education-approved programs leading to educator licensure. Through undergraduate study in the Department of Performing Arts, a student may qualify for an Initial License as a Teacher of Theatre (all levels, pre-K through grade 12).

Students in Communication Sciences and Disorders who seek initial licensure as a Specialist Teacher in Speech, Language, and Hearing Disorders (all levels, pre-K through grade 12) must complete a master's degree in Communication Disorders in a Massachusetts Department of Elementary and Secondary Education-Approved program. The Professional License requires the completion of the post-master's degree Clinical Fellowship (see the Graduate Catalogue for details).

Students are advised to contact their program advisor and the educator preparation program director in their proposed area of licensure as early as possible for information regarding requirements and appropriate coursework and field placements.

Title II Disclosure

Section 207 of the Higher Education Act mandates that institutions preparing educators for work in schools must disclose the pass rates on state teacher tests for their students during the most recently completed academic year. In Massachusetts, this is the two-part Massachusetts Test for Educator Licensure comprising the Communication and Literacy Skills Test (CLST) and the Subject Matter Test (SMT). For the 2014–2015 academic year, Emerson students in programs that will prepare them for classroom teaching (Teacher of Theatre) had a total pass rate of 90 percent (CLST and SMT). Students in Communication Sciences and Disorders do not take a state-designed subject matter test. Title II data do not include these individuals' CLST scores, as these individuals are not preparing for classroom work.

General Procedures and Requirements for Licensure as a Teacher of Theatre

1. Students must apply for and be accepted into a major program to be considered a degree candidate. Ordinarily, a GPA of 2.7 is required for admission to and retention in Emerson's educator preparation programs. Students should contact the educator preparation program director in the Department of Performing Arts as early as possible (or before the end of the sophomore year) regarding programs and requirements.
2. Ordinarily, a minimum of three semesters of residency is required prior to the student teaching practicum.
3. Students must fulfill the student teaching practicum through Emerson.
4. Students should contact the educator preparation program director in the Department of Performing Arts for guidance in selecting the appropriate education and psychology courses.
5. Teacher candidates must also pass the Massachusetts Tests for Educator Licensure (MTEL). These tests include the Communication and Literacy Skills Test and the Subject Matter Test (SMT). For information regarding testing times, locations, registration, and fees, consult the educator preparation program director in the Department of Performing Arts.

The Theatre Education faculty offers review sessions for the MTEL exams once each semester. Attendance at one of the review sessions prior to taking the exams is mandatory.

It is recommended that students take the CLST early in their program and take the Theatre Subject Matter Test near the end of their studies, but prior to graduation.

Students who have successfully completed all their course and practicum requirements will be considered program completers and with the passing of both parts of the MTEL will be licensure eligible.

Education Courses

The following list of courses includes those offerings that are needed for students who will be licensed under the regulations governing educator preparation in the Commonwealth of Massachusetts. Students should seek the advice of the educator preparation program director in the Department of Performing Arts before enrolling in any of these courses.

TH 265
Foundations of Education
4 credits
Examines the basis of public education and

the teaching process from a theoretical and methodological viewpoint. Multiple perspectives are employed to investigate these issues, including, but not limited to, the philosophical, historical, sociological, psychological, economic, and political. Required course for initial licensure as a Teacher of Theatre. (Spring semester)

TH 460
Drama as Education I
4 credits
Examines the philosophy behind the teaching of theatre and the use of drama as an educational tool in classroom, workshop, and production settings. Students learn to assess the learning needs of their students, develop appropriate educational goals, and design and implement teaching strategies. There are 40 hours of pre-practicum work, including observations of area theatre and drama classes from grades pre-K through 12. Course is open to any Performing Arts major and others with permission of instructor. It is required for BFA Theatre Education and BFA Theatre Education and Performance majors seeking initial licensure as a Teacher of Theatre. (Fall semester)

TH 461
Drama as Education II
4 credits
Students delve more deeply into the philosophy and practice of teaching through drama and theatre. Forty hours of pre-practicum work with students from grades pre-K through 12 is required. Prerequisite: TH 460. Course is required for for BFA Theatre Education and BFA Theatre Education and Performance majors seeking initial licensure as a Teacher of Theatre. (Spring semester)

TH 463
Student Teaching Seminar
2 credits
Students concurrently enrolled in TH 465 Student Teaching Practicum also attend this weekly seminar to explore issues, resources, questions, problems, and solutions to the teaching/learning challenges they are facing in their practicum experience. Topics pertinent to beginning teachers, including classroom management strategies and curriculum and lesson plan development, are explored. Students reflect on their teaching experiences and critically examine their current and future roles as classroom instructors. Students will understand the need for a community of teachers and gain a sense of confidence about their teaching skills. Prerequisites: TH 460 and permission of the Theatre Education program director. Co-requisite: TH 465.

TH 465
Student Teaching Practicum
2–10 credits
An 8- to 14-week practicum provides supervised student teaching activities at either the elementary, middle, or high school level. Students practice teaching in a school system, which permits them to interact with students and teachers in their area of concentration. Working closely with the on-site cooperating practitioner, students develop instructional units and must be engaged in 300 hours of teaching. The practicum is open only to students who have completed their education program sequence. Prerequisites: TH 460 and permission of the Theatre Education program director. Co-requisite: TH 463.

PS 202
Developmental Psychology
4 credits
Explores the stage/age-related physical, cognitive, and psychosocial development of individuals. Topics include physical maturation and sensory-motor development; thinking, reasoning, and language processes; personality growth; social cognition; and interpersonal interaction. Attention is also given to the discussion of contemporary issues in developmental psychology. (Semester varies)

Faculty Emeriti

Mary Ellen Adams, *Professor Emerita, Performing Arts* (1969–2015); BS, Valparaiso University; MSSp, Emerson College.

Philip P. Amato, *Professor Emeritus, Mathematics* (1963–2007); BA, MA, Emerson College; PhD, Michigan State University.

Joan C. Brigham, *Professor Emerita, Visual and Media Arts* (1971–2002); AB, Pomona College; AM, Harvard University.

Thomas Dahill Jr., *Professor Emeritus, Humanities and Social Sciences* (1961–1993); BS, Tufts College; Diploma, Fifth Year Certificate, The School of the Museum of Fine Arts; FAAR, American Academy in Rome; AM (Hon.), Emerson College.

Anthony DeLuca, *Professor Emeritus, History* (1981–2007); BA, Boston College; MA, PhD, Stanford University.

Irma B. DiRusso, *Professor Emerita, Communication Disorders* (1959–1982); BLI, MS in Speech, Emerson College.

Flora M. González, *Professor Emerita, Writing, Literature and Publishing* (1986–2015); BA, California State University, Northridge; MA, Pennsylvania State University; PhD, Yale University.

DeWitt P. Henry, *Professor Emeritus, Writing, Literature and Publishing* (1983–2016); AB, Amherst College; MA, PhD, Harvard University.

Robert L. Hilliard, *Professor Emeritus, Visual and Media Arts* (1985–2008); AB, University of Delaware; AM, MFA, Case Western Reserve University; PhD, Columbia University.

Daniel Kempler, *Professor Emeritus, Communication Sciences and Disorders* (2002–2016); BA, University of California, Berkeley; MA, PhD, University of California, Los Angeles.

Charles Klim, *Professor Emeritus, Communication Disorders* (1959–1992); BA, MA, Emerson College; PhD, University of Pittsburgh.

Carol Korty, *Professor Emerita, Performing Arts* (1981–1999); AB, Antioch College; MFA, Sarah Lawrence College.

Gerald W. Kroeger, *Professor Emeritus, Mass Communication* (1958–1981); BS, Mankato State College; MS, Ohio Wesleyan University; PhD, Florida State University.

Charlotte Holt Lindgren, *Professor Emerita, Writing, Literature and Publishing* (1960–1988); AB, AM, PhD, Boston University; AM, (Hon.), Emerson College.

Walter Littlefield, *Professor Emeritus, Communication* (1964–2002); BA, MA, Michigan State University.

David Luterman, *Professor Emeritus, Communication Sciences and Disorders* (1960–2000); BA, Brooklyn College; MS, DEd, Pennsylvania State University.

Albert Malatesta, *Professor Emeritus, Humanities and Social Sciences* (1970–1971; 1973–1997); BS, EdM, DEd, Boston University.

David L. Maxwell, *Professor Emeritus, Communication Sciences and Disorders* (1966–2010); BS, MS, PhD, Southern Illinois University.

Robbie McCauley, *Professor Emerita, Performing Arts* (2000–2013); BA, Howard University; MA, New York University.

Harry W. Morgan, *Professor Emeritus, Performing Arts* (1960–2005); BS in Sp., MS in Sp., Emerson College.

Leonidas A. Nickole, *Professor Emeritus, Performing Arts* (1953–2001); AB, AM, Emerson College; MA, Columbia University.

Murray M. Schwartz, *Professor Emeritus, Institute for Liberal Arts and Interdisciplinary Studies* (1997–2015); BA, University of Rochester; MA, PhD, University of California, Berkeley.

Stephen Shipps, *Associate Professor Emeritus, Visual and Media Arts* (1971–2012); AB, Dartmouth College; EdD, Harvard University.

Vito N. Silvestri, *Professor Emeritus, Communication Studies* (1964–1995); BS, Indiana State College; MS in Sp., Emerson College; PhD, Indiana University.

Henry J. Stonie, *Professor Emeritus, Social Science* (1957–2002); AB, Northeastern University; BD, Andover Newton Theological School; MA, EdD, Boston University.

Edna M. Ward, *Professor Emerita, Humanities and Social Sciences* (1959–1991); BA, Emerson College; MEd, Tufts University; DEd, Boston College.

Full-Time Faculty

Debra Acquavella, *Senior Stage and Production Manager-in-Residence, Performing Arts* (2011); BFA, Adelphi University.

Maria Agui Carter, *Producer-in-Residence, Visual and Media Arts* (2015); AB, Harvard College.

Nancy Allen, *Executive-in-Residence, Communication Studies* (2014); BS, Ithaca College; MPH, Tufts University.

Susanne Althoff, *Assistant Professor, Writing, Literature and Publishing* (2015); BA, Loyola University; MS, Columbia University.

Benny Ambush, *Senior Distinguished Producing Director-in-Residence, Performing Arts* (2008); BA, Brown University; MFA, University of California, San Diego.

Agaptus Anaele, *Assistant Professor, Marketing Communication* (2015); BA, University of Port Harcourt; MA, Ohio University; PhD, Purdue University.

William Anderson, *Senior Executive-in-Residence, Marketing Communication* (2003); MBA, The Wharton School, University of Pennsylvania.

Claire Andrade-Watkins, *Professor, Institute for Liberal Arts and Interdisciplinary Studies* (1982); BA, Simmons College; MA, PhD, Boston University.

Amy Ansell, *Dean and Professor of Sociology, Communication Studies* (2010); BA, University of Michigan; MA, MPhil, PhD, Cambridge University.

Pierre Archambault, *Associate Professor, Visual and Media Arts* (2002); BFA, Tufts University; MFA, The School of the Art Institute of Chicago.

Jabari Asim, *Associate Professor, Writing, Literature and Publishing* (2010).

Elizabeth Baeten, *Associate Professor of Philosophy, Institute for Liberal Arts and Interdisciplinary Studies* (1990); BA, University of Wisconsin, Green Bay; PhD, State University of New York, Stony Brook.

Amit Bajaj, *Associate Professor, Communication Sciences and Disorders* (2001); MA, University of Delhi, India; PhD, Wichita State University.

Miranda Banks, *Associate Professor, Visual and Media Arts* (2008); BA, Stanford University; MA, PhD, University of California, Los Angeles. Fellow at Emerson Los Angeles, Spring 2017.

Manny Basanese, *Assistant Professor, Visual and Media Arts* (2014); BS, Emerson College; MFA, University of California Los Angeles. Fellow at Emerson Los Angeles, Fall 2016.

Lindsay Beamish, *Assistant Professor, Performing Arts* (2015); BA, University of California, Santa Cruz; MFA, University of Wyoming; MFA, University of California, Davis.

Lindsey Beck, *Assistant Professor of Psychology, Institute for Liberal Arts and Interdisciplinary Studies* (2013); BA, Dartmouth College; MS, MPhil, PhD, Yale University.

Anya Belkina, *Associate Professor, Visual and Media Arts* (2007); BFA, Rhode Island School of Design; MFA, University of California, San Diego. (Sabbatical leave, Spring 2017)

Melia Bensussen, *Chair and Professor, Performing Arts* (2000); BA, Brown University.

William Beuttler, *Assistant Professor, Writing, Literature and Publishing* (2006); BA, University of Illinois, Urbana-Champaign; MS, Columbia University.

Sam Binkley, *Associate Professor of Sociology, Institute for Liberal Arts and Interdisciplinary Studies* (2003); BA, Empire State College; MA, City University of New York; MA, PhD, New School University.

Harlan Bosmajian, *Associate Professor, Visual and Media Arts* (2009); BA, Western Washington University; MA, New York University.

Bernard Brooks, *Senior Writer-in-Residence, Writing, Literature and Publishing* (2006); BA, Harvard University; MFA, University of Iowa.

Michael Brown, *Assistant Professor of Political Science, Journalism* (1970); BA, MA, Northeastern University; JD, Suffolk University School of Law.

Christine Casson, *Senior Writer-in-Residence, Writing, Literature and Publishing* (2004); BA, New York University; MA, University of Virginia; MFA, Warren Wilson College.

Claudia Castañeda, *Senior Scholar-in-Residence, Institute for Liberal Arts and Interdisciplinary Studies* (2006); BA, Wellesley College; PhD, University of California, Santa Cruz.

Yu-jin Chang, *Associate Professor, Writing, Literature and Publishing* (2007); BA, PhD, Yale University.

Ken Cheeseman, *Senior Artist-in-Residence, Performing Arts* (2003); Professional Training, University of Rhode Island; Professional Training, Trinity Repertory Conservatory.

Shaun Clarke, *Assistant Professor, Visual and Media Arts* (2016); BFA, New York University; MFA, Emerson College.

Robert Colby, *Professor, Performing Arts* (1977); BA, University of Michigan; MA, Eastern Michigan University; EdD, Harvard University.

Martie Cook, *Professor, Visual and Media Arts* (2002); BS, MFA, Emerson College.

Angela Cooke-Jackson, *Associate Professor, Communication Studies* (2009); BA, Cedarville University; MS, University of Dayton; MPH, PhD, University of Kentucky. Fellow at Emerson Los Angeles, Fall 2016.

Thomas Cooper, *Professor, Visual and Media Arts* (1983); BA, Harvard University; MA, PhD, University of Toronto.

Kaysha Corinealdi, *Assistant Professor of Modern and Contemporary World History, Institute for Liberal Arts and Interdisciplinary Studies* (2016); BA, Swarthmore College; MA, MPhil, PhD, Yale University.

Catherine D'Ignazio, *Assistant Professor, Journalism* (2014); BA, Tufts University; MFA, Maine College of Art; MS, Massachusetts Institute of Technology.

Marsha Della-Giustina, *Associate Professor, Journalism* (1977); BA, Russell Sage College; MS, EdD, Boston University.

Benoit Denizet-Lewis, *Assistant Professor, Writing, Literature and Publishing* (2013); BS, Northwestern University. Fellow at Emerson Los Angeles, Spring 2017.

Diane DiCroce, *Artist-in-Residence, Performing Arts* (2016); BA, Pennsylvania State University; MM, The Boston Conservatory.

Lisa Diercks, *Professor, Writing, Literature and Publishing* (2001); BA, Tufts University; MS, Boston University.

William Donoghue, *Associate Professor, Writing, Literature and Publishing* (1997); BA, University of Calgary; MA, McGill University; PhD, Stanford University.

Kathleen Donohue, *Associate Professor, Performing Arts* (1986); BA, University of Texas; MFA, University of Iowa.

David Dower, Stephen Langley Chair in Theatre Management and Production, Performing Arts (2015)

Owen Eagan, *Lecturer, Communication Studies* (2014); BA, Clark University; MA, Emerson College; MBA, Pepperdine University.

Cathryn Edelstein, *Senior Executive-in-Residence, Communication Studies* (2005); BS, Boston University; MA, New York University.

David Emblidge, *Associate Professor, Writing, Literature and Publishing* (2003); BA, St. Lawrence University; MA, University of Virginia; PhD, University of Minnesota.

Kelly Farquharson, *Assistant Professor, Communication Sciences and Disorders* (2014); BA, University of Pittsburgh; MS, Pennsylvania State University; PhD, University of Nebraska.

Robin Riley Fast, *Associate Professor, Writing, Literature and Publishing* (1989); BA, University of California, Berkeley; MA, Hunter College; PhD, University of Minnesota, Twin Cities.

Elizabeth Fausak, *Assistant Professor, Visual and Media Arts* (2014); BS, Texas A & M University; MM, New York University.

Ken Feil, *Senior Scholar-in-Residence, Visual and Media Arts* (1995); BS, MA, Emerson College; PhD, The University of Texas at Austin.

L. Marc Fields, *Associate Professor, Visual and Media Arts* (2006); AB, Princeton University; MFA, New York University.

Maria Flook, *Senior Distinguished Writer-in-Residence, Writing, Literature and Publishing* (2001); BA, Roger Williams College; MFA, University of Iowa.

Peter Flynn, *Senior Scholar-in-Residence, Visual and Media Arts* (1998); BA, Dublin City University; MA, University College, Dublin.

John Craig Freeman, *Professor, Visual and Media Arts* (2002); BA, University of California, San Diego; MFA, University of Colorado, Boulder.

Donald Fry, *Associate Professor, Visual and Media Arts* (1986); BA, MA, Bowling Green State University; PhD, The Ohio State University.

Linda Gallant, *Associate Professor, Communication Studies* (2007); BSJ, MA, Suffolk University; PhD, University of Nebraska, Lincoln.

Daniel Gaucher, *Associate Professor, Visual and Media Arts* (2005); BA, University of New Hampshire; MFA, Massachusetts College of Art. (Sabbatical leave Fall 2016)

Mneesha Gellman, *Assistant Professor of Political Science, Institute for Liberal Arts and Interdisciplinary Studies* (2014); BA, Bard College; MA, University of Queensland; PhD, Northwestern University.

John Gianvito, *Professor, Visual and Media Arts* (2003); BFA, California Institute of the Arts; MS, Massachusetts Institute of Technology.

Nigel Gibson, *Associate Professor, Institute for Liberal Arts and Interdisciplinary Studies* (2006); MA, PhD, Columbia University. . (Huret Excellence leave Spring 2017)

Julia Glass, *Distinguished Writer-in-Residence, Writing, Literature and Publishing* (2016); BA Yale College.

Phillip Glenn, *Professor, Communication Studies* (2001); BA, The University of Texas at Austin; MA, University of North Carolina, Greensboro; PhD, The University of Texas at Austin. (Sabbatical leave Fall 2016)

Jonathan Goldberg, *Senior Artist-in-Residence, Performing Arts* (2010); BA, Brandeis University.

Eric Gordon, *Associate Professor, Visual and Media Arts* (2004); BA, University of California, Santa Cruz; PhD, University of Southern California.

Nadine Grant, *Artist-in-Residence, Performing Arts* (2016); BA, Bethel University; MS, Niagara University; MFA, University of Kansas City.

Ruth Grossman, *Associate Professor, Communication Sciences and Disorders* (2009); BS, MS, PhD, Boston University.

Ted Gup, *Professor, Journalism* (2009); BA, Brandeis University; JD, Case Western Reserve University School of Law.

Lise Haines, *Senior Writer-in-Residence, Writing, Literature and Publishing* (2002); BA, Syracuse University; MFA, Bennington College.

Mary Harkins, *Associate Professor, Performing Arts* (1975); BA, St. Mary-of-the-Woods College; MA, Tufts University; PhD, Boston College.

Melissa Healey, *Artist-in-Residence, Performing Arts* (2013); BS, Skidmore College; MA, Lesley University.

Jeremy Heflin, *Lecturer, Communication Studies* (2014); BA, University of New Hampshire; MA, University of Colorado.

J. Ted Hewlett, *Senior Artist-in-Residence, Performing Arts* (2004); BA, University of California, Irvine; MFA, Brandeis University.

Sarah Hickler, *Associate Professor, Performing Arts* (1999); BFA, Massachusetts College of Art; MFA, Boston University.

Steven Himmer, *Senior Lecturer, Writing, Literature and Publishing* (2008); BA, University of Massachusetts Amherst; MFA, Emerson College.

Richard Hoffman, *Senior Writer-in-Residence, Writing, Literature and Publishing* (2001); BA, Fordham University; MFA, Goddard College.

J. Edwin Hollingworth Jr., *Associate Professor, Communication Studies* (1963); BA, Dartmouth College; MA, Emerson College.

Jon Honea, *Assistant Professor, Institute for Liberal Arts and Interdisciplinary Studies* (2009); BA, University of Arkansas; MA, Portland State University; PhD, University of Washington.

Roger House, *Associate Professor of History, Journalism* (2000); BA, Columbia University; MA, PhD, Boston University. (Huret Excellence leave Fall 2016)

Donald Hurwitz, *Senior Executive-in-Residence, Marketing Communication* (2010); BA, Sarah Lawrence College; PhD, University of Illinois.

Hassan Ildari, *Associate Professor, Visual and Media Arts* (2009); BFA, University of Bridgeport; MFA, American Film Institute.

Vinoth Jagaroo, *Associate Professor of Psychology, Communication Sciences and Disorders* (2003); BA, MA, University of Natal, South Africa; PhD, Boston University.

Caitlin Jarvis, *Lecturer, Communication Studies* (2016); BA, Saint Anselm College; MA, Colorado State University.

Timothy Jozwick, *Associate Professor, Performing Arts* (1985); BA, St. Vincent College; MFA, Carnegie Mellon University.

Roy Kamada, *Associate Professor, Writing, Literature and Publishing* (2006); BA, University of Oregon; MFA, University of Virginia; PhD, University of California, Davis.

Bavand Karimzadeh, *Assistant Professor, Visual and Media Arts* (2015); BA, University of Texas; MFA, Southern Methodist University.

Joseph Ketner, *Lois and Henry Foster Chair in Contemporary Art Theory and Practice, Distinguished Curator-in-Residence, Visual and Media Arts* (2008); BA, MA, Indiana University.

Spencer Kimball, *Senior Scholar-in-Residence, Communication Studies* (2002); BA, MA, University of Hartford.

Fredericka King, *Senior Music Historian-in-Residence, Performing Arts* (2008); BM, Boston Conservatory; MM, New England Conservatory.

Tom Kingdon, *Associate Professor, Visual and Media Arts* (1994); MA, University of Birmingham, England.

David Kishik, *Assistant Professor of Philosophy, Institute for Liberal Arts and Interdisciplinary Studies* (2013); BA, Haifa University; MA, PhD, New School of Social Research.

Brooke Knight, *Chair and Associate Professor, Visual and Media Arts* (2002); BA, Davidson College; MFA, California Institute of the Arts.

Cher Knight, *Professor, Visual and Media Arts* (2002); BA, Rutgers University; MA, New York University; MA, City University of New York; PhD, Temple University. (Sabbatical leave Spring 2017)

Janet Kolodzy, *Professor, Journalism* (1999); BSJ, MSJ, Northwestern University.

Cristina Kotz Cornejo, *Professor, Visual and Media Arts* (2001); BA, University of Southern California; MA, Antioch College; MFA, New York University. (Sabbatical leave Spring 2017)

Maria Koundoura, *Chair and Professor, Writing, Literature and Publishing* (1993); BA, MA, University of Melbourne; PhD, Stanford University.

Mary Kovaleski Byrnes, *Senior Lecturer*, *Writing, Literature and Publishing* (2011); BA, Mary Washington College; MFA, Emerson College.

Scott LaFeber, *Associate Professor, Performing Arts* (2005); BA, Colgate University; MFA, The University of Texas at Austin.

Diane Lake, *Associate Professor, Visual and Media Arts* (2006); BFA, Drake University; MA, University of Massachusetts Amherst. (Sabbatical leave 2016–2017)

James Lane, *Senior Scholar-in-Residence, Visual and Media Arts* (1995); AB, Harvard University; MA, PhD University of California, Los Angeles. Fellow at Emerson Los Angeles.

Gerald F. Lanson, *Associate Professor, Journalism* (1999); BA, Haverford College; MA, University of Missouri.

Joanne Lasker, *Chair and Associate Professor, Communication Sciences and Disorders* (2012); BA, Wesleyan University; MA University of Massachusetts Amherst; PhD, University of Nebraska.

Mark Leccese, *Associate Professor, Journalism* (2003); BA, University of Massachusetts Amherst; MA, Boston College.

Adele Lee, *Assistant Professor, Writing, Literature and Publishing* (2016); BA, MA, PhD, Queen's University Belfast.

De-nin Lee, *Assistant Professor, Visual and Media Arts* (2012); BA, University of California, Berkeley; MA, Williams College; PhD, Stanford University.

Sandra Lee, *Artist-in-Residence, Visual and Media Arts* (2016); BA, Bradley University; MFA, Chapman University.

Kristin Lieb, *Associate Professor, Marketing Communication* (2007); BA, Syracuse University; MBA, Northeastern University; PhD, Syracuse University. (Sabbatical leave Fall 2016)

Theodore Reggie Life, *Senior Distinguished Director-in-Residence, Visual and Media Arts* (2011); BA, Tufts University; PGD, University of Ibadan, Nigeria; MFA, New York University.

Weiko Lin, *Assistant Professor, Visual and Media Arts* (2014); BA, MFA, University of California Los Angeles.

Gian Lombardo, *Senior Publisher-in-Residence, Writing, Literature and Publishing* (2001); BA, Trinity College; MA, Boston University.

Anthony Lowrie, *Associate Professor, Marketing Communication* (2012); DipM, Chartered Institute of Marketing; BA, MA, Trinity College; MBA, Oxford Brookes University; PhD, Judge Business School.

Rhiannon Luyster, *Assistant Professor, Communication Sciences and Disorders* (2012); BA, Wesleyan University; MEd, Boston College; PhD, University of Michigan. (Pre-tenure leave Spring 2017)

James Macak, *Associate Professor, Visual and Media Arts* (2006); BA, University of Akron; MFA, Yale School of Drama.

Roxana Maiorescu, *Assistant Professor, Marketing Communication* (2013); BA, Babes Bolyai University; MA, Virginia Polytechnic Institute and State University; PhD, Purdue University.

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(as of July 2016)

Administrative Staff*

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Tim Douglas, MA; Assistant Director
Laurie Edelman, MEd; Associate Director
Audra Kenny, MEd; Associate Director
Jeffrey Pierce, MA; Associate Director
Colleen Kelly Poplin, MA; Assistant Director

Academic Affairs

Patrice Ambrosia, MBA; Senior Advisor for Academic Administration and Finance
Anne Doyle, MA; Executive Director of Academic Administration
Matthew J. Finn, BS; Assistant Director of Faculty Administration and Information
Sandy Gonzalez, MA; Administrative Associate
Eric Matthews, MBA; Web and Information Coordinator
Carol Parker, MA, JD; Assistant Vice President for Faculty Affairs
Michaele Whelan, PhD; Chief Academic Officer

Academic Engagement and Community Action

Suzanne Hinton, MA; Director

Administration and Finance

Loretta Bemis, MS; Associate Vice President, Procurement and Business Operations Strategies
Marc Miller, MBA; Associate Vice President, Finance
Arthur Mombourquette, BS; Senior Associate Vice President for Real Estate
Maureen Murphy, MS; Vice President, Administration and Finance
Mary Beth Pessia, AS; Senior Executive Administrator

Admission (Graduate)

Erica Crutch, MS; Senior Assistant Director
Michaela Fabrizio, BS; Senior Credential Processing Coordinator of Enrollment Technology
Leanda Ferland, MEd; Director
Sandra Orlowski, BFA; Recruitment Manager
Kendra Rafferty, MA; Senior Assistant Director
Micah Sieber, MPS; Associate Director
Maura Vogel, MBA; Assistant Director

Admission (Undergraduate)

Camille Bouknight, BA; Associate Director, International and Multicultural Coordinator
Michael Brosseau, MS; Admission Counselor
Owen Grover, MA; Assistant Director
Adriana Guida, BS; Admission Counselor
MJ Halberstadt, MFA; Senior Assistant Director
Dana Kingman, BA; Admission Counselor
Michael J. Lynch, MBA; Director
Stephanie McColl, BA; Credential Processing Coordinator
Amy Mitchel, MFA; Associate Director, Los Angeles Regional Counselor
Erik Osborne, MEd, Senior Assistant Director, International Coordinator
Alexandra Parker, BA; Assistant Director, Customer Service Coordinator
Jessica Schulman, MEd; Admission Counselor
Noah Wood; Administrative Assistant
Lisa Yaeger, BA; Associate Director, Transfer Coordinator

Alumni Relations

Kevin Fleming, PhD; Director of Alumni Relations
Katie Gallagher, BA; Assistant Director, Alumni Engagement/Special Events
Megan Pitts, BA; Associate Director of Alumni Relations

Office of the Arts/ArtsEmerson/HowlRound

Akiba Abaka, BA; Audience Development Manager
Craig Allen, BS; Assistant Audio Supervisor
Bonnie J Baggesen, MFA; General Manager
Stuart Beacham, BA; Audio Supervisor
Kevin Becerra, BFA; Artistic Engagement Manager
John Borecki, Technical Supervisor
Lizzy Callas, Audio Fellow
Polly Carl, PhD; AVP, Office of the Arts; Creative Director, ArtsEmerson; Director, HowlRound
Daniel Carr, BS/BA; Assistant Lighting Supervisor
Yo-el Cassell; Student Engagement Manager
Whitney Dibo, MFA; Foundation Relations and Grant Coordinator
David Dower, BA; VP, Office of the Arts; Artistic Director, ArtsEmerson; Contributing Editor, HowlRound
Kieran Fallon, BA; Assistant Box Office Manager
Zak Fayssoux, BFA; Assistant Production Manager
Melissa Federico, BFA; Assistant Box Office Manager
Paul Fleming; Senior Manager of Development Operations
Rebecca A. Frank, JD/MFA; License and Contract Manager
Jamie Gahlon, BS; Senior Creative Producer, HowlRound
Christina Harrington, MSEd; Senior Manager of Business Operations
Matthew Harrington, BA ; Front of House Operations Coordinator
Caitlin Healy, BA; Company Manager, Fellow
Garrett Herzig, BA; Lighting Supervisor
Lauren Hildebrand, Lighting and Projections Fellow
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Devon Maddux, BA; Development Fellow
Vijay Mathew, MFA; Cultural Strategist, HowlRound
Wayne McWorter, BA; Senior Director of Marketing, Communications, and Audience Services
Michael Murphy; Technical Director
Adewunmi Oke; HowlRound Fellow
Robert J. Orchard, MFA; Founder and Creative Consultant, ArtsEmerson
Anya Prudente, BA; Senior Manager, Creative Services
Benjamin O. Saint Louis, MFA; Assistant Technical Director
Jamie Siebenaler, BA; Associate Box Office Manager, External Clients
Scott Wallace; Senior Production Manager
Ben Walsh, BA; Ticketing and Patron Relations Manager
Ryan Walsh, BA; Marketing and Communications Manager
Marisa Young, BS; Website Manager

School of the Arts

Lauren Conneely, BA; Senior Associate Administrator
Adam Greenfield, MFA; Assistant Director of Operations
Tom Kingdon, MA; Assistant Dean
Robert Sabal, MFA; Dean

Athletics

Jack Barret, MA; Fitness Assistant, Associate Head Basketball Coach
Erin Brennen, EdM; Senior Associate Director of Internal Affairs
Bill Curley, BA; Head Coach, Men's Basketball
Lindsay Colbert, MS; Assistant Athletic Director
Johnny Dunbar, BA; Fitness Specialist
Kathryn Egizi, BA, BS; Head Coach, Women's Lacrosse

William Gould Jr., MS; Head Coach, Women's Basketball
Christine McComb, BS; Assistant General Manager of Fitness Center
Philip McElroy Jr.; Head Coach, Softball/ Coordinator of Athletic Transportation
Javi Mejia-Blau, MS; Head Coach, Men's Soccer
Stanford Nance, BA; Senior Associate Athletics Director
Pat Nicol, MS; Director of Athletics
Amanda Nicoles, MA; Head Athletic Trainer
Ben Read, BA; Head Coach, Men's and Women's Volleyball
Stephanie Rondeau, MS; Athletic Trainer
Ronald Smithers, BS; General Manager of Fitness Center
David Suvak, BA; Head Coach, Women's Soccer
Matt Ulrich, BA; Director of Media Relations

Campus Services

Business Services

Karen A. Dickinson, MEd; Director
Thomas Doyle, BS; Assistant Director
Georgia Moridi, MS; Software Engineer/CBORD System Administrator
Joel Pettigrew, MA; Conference Manager
Alfonso Ragone, BA; Systems Coordinator

Facilities

Reina Alvarenga; Custodian
Cynthia Athanas; Service Coordinator
George Barsanti; BS; Trades Mechanic
David Carr; Trades Mechanic
Nestor Carranza; Manager of Custodial Services
Efrain Chicas; Custodian
Jorge Coronado; Crew Chief
Ana Carmen Cruz; Custodian
Bill Driscoll; Crew Chief
Derrek Eno; Trades Mechanic
Robert Foye; Crew Chief
Maurice Gagnon, BA; Trades Mechanic
Ricardo Galdamez; Custodian
Clara Gaviria; Custodian
Alessandro Goncalves; Trades Mechanic
Maria Guerra; Custodian
Julio Guillen; Custodian
Maria Gutierrez; Custodian
Joseph Knoll; Associate Director of Facilities Management
Daniel Lopez; Custodian
Thomas O'Brien; BA; Trades Mechanic
Ernesto Osorio; Custodian
Marcos Pleitez; Custodian
Duncan Pollock, BS; Assistant Vice President of Facilities and Campus Services
Maria Portillo; Custodian
Anthony Presutti; Trades Locksmith
Gerry Sampuang; Custodian
Ramiro Soto; Custodian
John Vanderpol, BS; Crew Chief
Maria Ventura; Custodian
Jermaine Warsnsby; Trades Mechanic
Jarrad Ziniti; Plumber

Property Management

Eithia Berry; Allen's Alley Dock Supervisor
Mario Carranza; Rotch Field Supervisor
Joan Fiore, BS; Property Manager
Harry Nestor; Rotch Field Supervisor
Cravin Perry; Rotch Field Supervisor
Anwar Pinckney; Loading Dock Supervisor, Paramount
Dion Pennick; Allen's Alley Dock Supervisor
Benyam Wessenyeleh; Loading Dock Supervisor, Paramount

Special Projects

Michael Faia; Construction Manager

Career Services

Blaine Butler, BA; Associate Director of Career Services/Employee Engagement/Marketing
Jessica Chance, MS; Assistant Director/Alumni and Graduate Students

Gerry Garvin, MEd; Assistant Director, School of Communication
Courtney Mills, BSBA; Marketing and Employer Relations Coordinator
Catherine Rodriguez, MA; Administrative Assistant
Marissa Shallcross, MSW; Assistant Director/School of the Arts
Carol Spector, MEd; Director

Center for Health and Wellness

Erika Almquist, MSN, FNP-BC; Nurse Practitioner
Elizabeth Avery, MS, RD, LDN; Clinical Dietician
Nathan Cardoos, MD CAQSM; Supervising Physician
Laura Owen, MS; Health Communication, CHES, Assistant Director
Shakena Perry; Clinical Coordinator
Jane Powers, MSN, ANP-BC; Nurse Practitioner, Director
Erin Tetler, MSN, FNP-BC; Nurse Practitioner
Elizabeth Walsh, MSN, FNP; Nurse Practitioner
Jenny Yap, FNP-C; Nurse Practitioner

School of Communication

Raul Reis, PhD; Dean
Diego Salazar; Administrative Associate
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Department of Communication Sciences and Disorders

Amit Bajaj, PhD; Undergraduate Coordinator
Carey Bellino, MA; Clinical Instructor
Jena Castro-Casbon, MS; Clinical Instructor
Lynn Conners, MS; Clinical Instructor
Laura Glufling-Tham, MS; Clinical Instructor
Daniel Kempler, PhD; Program Coordinator
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Betsy Micucci, MS; Director of Clinical Programs
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Elaine Rudel, MS; Clinical Instructor
Sandra Cohn Thau, MA; Graduate Program Director, Communication Disorders; Director of Clinical Education
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Department of Communication Studies

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Linda Gallant, PhD; Graduate Program Director for Communication Management
Greg Payne, PhD; Chair

Communications and Marketing

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Jason Beals, MA; Director of Web Services
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Erin Clossey, MS; Assistant Director of Media Relations
Charles Dunham, MFA; Director of Creative Services
Nancy Howell, MA; Senior Copy Editor
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Nicole Sullivan, MA; Assistant Director of Marketing and Project Manager
Sarah Teczar, BA; Assistant Director and Content Specialist
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Counseling and Psychological Services

Patricia Challan, PsyD; Associate Director/Director of Training
Brenna Donovan, BA; Clinical Coordinator
Danya Goodman, PhD; Staff Psychologist
Elise Harrison, PhD, LMFT; Director

Annelle Kallman, LICSW, LADC-1; Substance Abuse Counselor and Staff Social Worker
Devin Kanabay, PsyD; Staff Psychologist
Kyle Rundles, PsyD; Staff Psychologist

Disability Services

Matt Fisher, MS; Assistant Director
Erin Glover, MA; Assistant Director
Diane Paxton, MA; Director

Disbursements

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April Jones, MA; Director, Disbursements/Research Accounts
Christina Orne, AS; Accounts Payable Disbursements Coordinator

Office of Diversity and Inclusion

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Alayne Fiore, BA; Operations Manager, Special Assistant to the VP
Sylvia Spears, PhD; Vice President

Elma Lewis Center for Civic Engagement, Learning, and Research

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Emerson College Los Angeles

Akil Anderson; Director of Media Services and Events
Christopher Anderson, MA, LPCC; Wellness Coach
Valena Berke, BA; Academic Internship Department Administrator
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Financial Affairs

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Jiao Tian, MS; Senior Financial Analyst

Office of Budget and Planning

Jeffrey Chan, BSBA; Budget Analyst
John Richard, MBA; Director of Budget and Planning
Monette Salud, BS; Senior Financial Analyst

Office of Business Intelligence

Christopher Cullen; Associate Controller
Irina Korogodsky, BS; Accounting Manager
Stephen Lisa, BS; Director, Office of the Controller
Sandy Li Lu, BS; Cashier
Jonathan Pearsall, MS, CPA; Controller
Shermaine Thompson; Accounting Manager

Office of Treasury

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General Counsel

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Government and Community Relations

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Graduate Studies

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Jan Roberts-Breslin, MFA; Dean

Help Desk/User Services

Sofia Belenky, AS; Desktop Support Specialist
Robin Chace, MA; Applications Specialist
Mary Coombs, BS; Manager of Lab Operations
Bret Kulakovich, BFA; Director, User Services
William Rogan, BA; Desktop Support Coordinator
Gabriel Sanna, BA; Desktop Support Specialist
Samantha Stringfellow, BS; Customer Support Specialist
Jacob Wen, BA; Lab Support Services Analyst

Housing and Residence Life

Michael Arno, MS; Director of Student Conduct
Michael Barcelo; Residence Director
Brendon Bennett, MS; Residence Director
Desiree Bradford, MEd; Residence Director
Matt Carney, MS; Residence Director
Abbe Erle, MEd; Assistant Director of Student Conduct

Seth Grue, MEd; Associate Director of Residence Life

Jessica Hearne, MA; Residence Director

Erik Muurisepp, MEd; Associate Dean/Director of Housing and Residence Life

Danielle Oldfield, MEd; Residence Director

Kendra Stokes, BA; Assistant Director, Housing Operations

Human Resources and Affirmative Action

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Crystina Hammond, AA; Human Resources Service Center Associate

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Aaron Morrison, JD; Director, Operations

Peter Owens, BA; Director, Compensation/ Benefits

Tyler Reeves, BS; Employment Manager

Tonya Walker, BA; Human Resources Service Center Associate

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Information Technology

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Stephen Bohrer, MEd; Network/Security Adminstrator

Ryan Buzzell; Network Administrator

Joshua DeClemente; Network and Systems Developer

Francis Frain, MFA; Director, Networking and Telecommunications

Hugh S. Gilbert; IT Infrastructure Project Manager

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Dennis Levine, BS; Information Security Officer

Zachary Maxell, BA; System Administrator

Robert Parks; Senior Software Application Developer

Brian Pelletier, BA; System Administrator (LA Campus)

Bryce Riner, BS; Network Administrator

Steven Rossi, BS; Senior Software Applications Developer

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Laurie Walton; Senior Administrative Associate

Haiyan Wang, MS; Senior Software Applications Developer

Terry Wojtkunski, MB; Database System Administrator

Institute for Liberal Arts and Interdisciplinary Studies

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Institutional Advancement

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Ronald Korvas, PhD; Vice President for Institutional Advancement
Keira McClain, MBA; Assistant Vice President for Individual Giving
Jillian Naimo, BS; Annual Giving Officer
Gerrit Petersen, BM; Associate Director of Major Gifts, Northeast
Diana Potter, MA; Associate Director, Corporate and Foundation Relations
Barbara Rutberg, MEd; Consultant to the Vice President
Joe Ryan, BS; Senior Associate Director of Leadership Giving
Gary Walling, MA; Director of Prospect Management and Research
Nadia Yassa, JD; Director of Estate and Gift Planning

Institutional Research

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Michael Duggan, EdD; Associate Vice President

Instructional Technology Group

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Korina Figueroa, BA; Instructional Technologist
Natalie Hebshie, EdM; Creative Instructional Designer
Jennifer Stevens, EdM; Director, Instructional Technology
Illona Yukhayev, MA; Instructional Technologist

Internationalization and Global Engagement

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David Griffin, MA; Director, Education Abroad and Domestic Programs
Jeremy Heflin, MA; Lecturer and Faculty Coordinator, Emerson Excel Program (ELL)
Jim Lane, PhD; Senior Scholar-in-Residence for International Programs
Susannah Marcucci, BA; Program Coordinator
Virga Mohsini, MEd, MSW; Director, International Student Affairs
Anthony L. Pinder, EdD; Assistant Vice President, Internationalization and Global Engagement

Iwasaki Library

Amy Bocko, MLIS; Digital Initiatives Librarian
Allison Boudreau, MLIS; Inter-Library Loan Supervisor
Daniel Crocker, MLS; Coordinator of Electronic Resources
Christina Dent, MA, MFA; Instruction Librarian II
Robert Fleming, MLS; Executive Director
Karla Fribley, MLIS; Assistant Director, Teaching and Learning
Rosalie Gartner, MSLIS; Archives and Records Management Associate
Marc Herman, MS; Cataloger/Acquisitionist
Mary (Cate) Hirschbiel, MLS; Coordinator of Outreach and Reference Librarian
Beth Joress, MLS; Assistant Director, Information Services
Julie McNeely, MLS; Acquisitions Manager
Elizabeth Melo; Service Desk Assistant
Lindsey Nichols, MFA, MLIS; Online Learning Librarian
Elena O'Malley, MA, MSLIS; Assistant Director/ Technology and Access Services
Julie Petzold, MS; Access Services Librarian
Petra Raposo, BA; Assistant Circulation Manager

Kelsey Socha, BFA; Service Desk Coordinator
Maureen Tripp, EdM; Media Librarian

Department of Journalism

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Gerald Lanson, MA; Associate Chair
Paul Niwa, MS; Interim Chair
Melinda Robins, PhD; Graduate Program Director for Journalism

Kasteel Well

Winnetou Apon; Housekeeping
Gerlo Beernink; Photographer
Christine Cornelissen; Custodian/Housekeeping
Sandra Donders; Housekeeping
Rob Dückers, PhD Candidate; Assistant Director, Administration and Management
Sjaak Eickmans; Maintenance Assistant
Johnny Hermsen; Office of Student Affairs
Dojna Kreçu; Assistant to the Office of Student Affairs/Custodian
Til Lamberts, BA; Office Manager/Bookkeeper
Chester Lee, PhD; Assistant Director, Academic Support Services
Dulcia Meijers, PhD; Executive Director
Tikesha Morgan, MS; Senior Advisor for Student Affairs
Ivo Pauwels, Maintenance Assistant
René Pijls, BA; Office of Student Affairs
Huber Simons; Facility Manager
Jeanette Taylor; Custodian/Housekeeping
Robbert van Helsdingen, MA; Coordinator, Office of Student Affairs

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Jacqueline Holland, MA; Assistant Director of Academic Support
Linda Miller, MS; Associate Director of Academic Services
Matthew Phelan, MA, MFA; Director

Department of Marketing Communication

William Anderson, MBA; Graduate Program Director for Integrated Marketing Communication
Yuri Cataldo, MFA; Director of Business of Creative Enterprises
Anthony Lowrie, PhD; Associate Chair
Janet Nadeau, BA, AAS; Senior Administrative Associate
Lu Ann Reeb, MBA; Program Director, Business and Entrepreneurship
Thomas Vogel, MFA; Graduate Program Director for Global Marketing Communication and Advertising
Brenda Wrigley, PhD; Chair

Media Services

Carlin Corrigan, MA; Manager of Media Services
Regina Clark, MA; Assistant Head of Media
John DeGregorio, BA; Media Manager
Elbert Lee, BA; Media Manager

Department of Performing Arts

Jason W. Allen-Forrest, BA, BS; Operations Manager
Melia Bensussen, BA; Chair
Daniel Burmester, BA; Production Manager
Robert Colby, EdD; Graduate Program Director for Theatre Education
David Colfer, BS; General Manager and Communications Director
Keith Cornelius; Technical Director
Ronald DeMarco, BA; Properties Director/Assistant Technical Director
Jaclyn Dentino, MS; Assistant to General Manager

Richelle Devereaux-Murray, BFA; Costume Shop Supervisor
Jonathan Goldberg, BA; Senior Musical Director
Mary Harkins, PhD; Acting Chair
Mindy Hinkel, MM; Administrative Assistant
Debra Krasa, MFA; Costume Shop Business Manager
Sarah Spollet, BA; Master Carpenter
Eric Weiss, MA; Director of Performing Arts Programming

Ploughshares

Ellen Duffer, MA; Managing Editor
Ladette Randolph, PhD; Director and Editor-in-Chief
Allison Trujillo, BA; Production Manager
David Weinstein, BA; Business and Circulation Manager

Police Department

Robert Bousquet, MA; Lieutenant
Robert Call; Sergeant
Troy Chappelle; Lieutenant
Patrick Clark; Police Officer
Steve Desey, MPA; Lieutenant
John Elson; Police Dispatcher/RAD Instructor
Harold Follins; Police Officer
Ralph Fiore; Police Officer
Alex Francis; Police Dispatcher/RAD Instructor
Daniel Franzee; Police Dispatcher
Steven Giacoppo, BA; Detective
Grace Howard, BA; Police Dispatcher/RAD Instructor
Terrence Jones; Police Dispatcher
Joshua McLain; Police Dispatcher
Daniel Morse; Sergeant
Michael O'Connor, BA; Police Officer, CPR/First Aid Instructor
Walter Patterson; Police Officer
Arthur Prince; Police Officer
Thomas Richardson, AS; Police Officer
Eric Schiazza, MA; Deputy Chief
Carmelo Serrano, BA; Sergeant
Robert Smith, MPA; Police Chief
Edward Szalno; Police Officer
Erik Tebeau; Police Officer, CPR/First Aid Instructor
Joseph Tirone; Police Officer

President's Office

Margaret Melanson, AS; Executive Assistant
M. Lee Pelton, PhD; President
Jaimee Rizzo, BA; Coordinator, Presidential Events
Bridget Schulz, MA; Administrative Specialist to the President
Anne M. Shaughnessy, BA; Director, Office of the President, and Executive Assistant, Board of Trustees

Professional Studies and Special Programs

Trent Bagley, MA; Director of Marketing
Julie Choi, BA; Assistant Director of Summer Programs
Leslie Nichols, MBA; Executive Director of Professional Studies
Tori Weston, MFA; Educational Planner
Heather Wise, BFA; Administrative Assistant

Procurement and Business Operations Strategies

Julie Gelfond, MEd; Strategic Sourcing Specialist
Brittany McLellan, MBA; Procurement Services Administrator
Margaret Rogan, BA; Director of Procurement

Registrar's Office

William F. DeWolf, PhD; Registrar
Matthew Fabian, BS; Associate Registrar, Technical Communications

Lauren Labonte, MA; Senior Assistant Registrar, Operations
Maria Mayer, BS; Assistant Registrar, Scheduling/ Technical
Samatha Starkey, BFA; Department Assistant
Amanda Wade, BS; Assistant Registrar

Office of Research and Creative Scholarship

Eric Asetta, MA; Executive Director, Research and Creative Scholarship
Andrew Shepard, MBA; Assistant Director, Research and Creative Scholarship

Student Financial Services

Office of Financial Aid

Thomas Boucher, BS; Senior Assistant Director
Ian Flynn, BA; Assistant Director
Alison Garcia, BA; Financial Aid Couselor
Eric Glaskin, MEd; Associate Director
Alexis Goode, BA; Financial Aid Counselor
Angela Grant, BA; Director of Financial Aid
Christopher Grant, MEd; Associate Director, Enrollment Pipeline
Erik Kuenlen, BS; Assistant Director
Christopher Norfleet, MA; Assistant Director of Student Employment
Jaclyn Pastor, MEd; Financial Aid Counselor
Carol Smolinsky, MA; Enrollment Services Support

Office of Student Accounts

Tim Blank, BA; Assistant Director
Jeffrey Farland, BS; Counselor
Melissa Moore, BA; Counselor
Kathleen Shine, BBA; Director
Karen Uminski, BFA; Senior Assistant Director

Office of Student Success

Chris Daly, BA, BM; Director, Retention and Student Services
Kellie Fuller, MS; Director, Enrollment Support Services
Nathan Magnuski, MEd; Assistant Director

Student Life and Student Activities

Alexandra Dalton, BS; Administrative Assistant
Sharon A. Duffy, MEd; Interim Senior Associate Dean of Campus Life
Joshua Hamlin, MS; Director of Campus Center
James Hoppe, PhD; Vice President and Dean of Campus Life
Maureen Hurley, MA; Director of Parent and Family Programs
Paula Mangiaratti, BS; Senior Administrative Associate
Steven Martin, MM; Interim Assistant Dean of Campus Life
Jason Meier, MEd; Director of Student Activities
Amanda Turnley, MEd; Director of Assessment, Care, and Case Management

Television, Radio, and Film

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Diana Barton, BS; Manager, The Emerson Channel, Emerson Channel Sports
Alicia Carlson, BS; Manager, Journalism Production Center
Bruno Caruso, AA; Audio Technical Supervisor
David Charles; Assistant Manager, Electronic Maintenance
John Choate, BS; Electronic Maintenance and Integration Technician
Kimberly Forero-Arnias, BFA; Digital Post-Production Supervisor
Eric Fox, MA; Production Manager
April Grivois, BA; Office Manager
Pierre Huberson, MM; Audio Post-Production Supervisor
Christina Hunt, MFA; Film Post-Production Supervisor

Suzanne Iacobucci, BS; Film Center Manager
Michael Koulalis, Associate Director of Engineering
Patrick Labadia, BA; Operations Manager
Cheryl Lustenberger, BS; Assistant Manager, Tufte PPC TV Studios
Timothy S. MacArthur, BS; Associate Director
Bob Murphy, BS; Assistant Manager, Journalism Production Center
Jane Pikor, BS; Director, Television, Radio, and Film
Jennifer Pipp, BFA; Film Camera Technician
Marc Pitler, MFA; Quality Control Supervisor
Nerissa Williams-Scott, MFA; Assistant Manager, Paramount Film Soundstage
Roy Wilson, MFA; Manager, Paramount Film Soundstage

Title IX

Pamela Ring, JD; Title IX Investigator
Pamela White, JD; Associate Vice President, Title IX and Clery Act Coordinator

Office of Violence Prevention and Response

Melanie Matson, EdD; Director and Sexual Assault Response Advocate
Greta Spoering, LCSW; Survivor Advocate

Department of Visual and Media Arts

Nicholas Corsano, MFA; Production Coordinator
James Delaney, BA; Budget and Operations Manager
Anna Feder, MFA; Director of Programming
L. Marc Fields, MFA; Graduate Program Director for Media Art
Brooke Knight, MFA; Chair
Aaron Leventman; Administrative Assistant/ Assistant to the Chair
Leonard Manzo; Director of Production and Safety
John-Albert Moseley, MAR; Program Coordinator
Jean Stawarz, MFA; Graduate Program Director for Writing for Film and Television
Robert Todd, MFA; Associate Chair
Paul Turano, MFA; Department Internship Coordinator

WERS

Jack Casey, DC, BA; General Manager
Kevin Cooney, PhD; Membership Director/ Individual Giving
Mark Hobbs, BA; Director of Underwriting
George Knight, BA; On-Air Host
William Mangum; Chief Engineer
Ashley Peterson, BS; Membership Coordinator
Beau Raines; Director of Product Development
Howard Simpson, BS; Operations Manager

Department of Writing, Literature and Publishing

Jabari Asim; Graduate Program Director for Creative Writing
William Beuttler, MS; Graduate Program Director for Publishing and Writing
Shaylin Hogan, MA; Senior Administrative Associate
Maria Koundoura, PhD; Department Chair
Nicole Martignetti, BA; Program Coordinator
John Rodzvilla, MLS; Graduate Program Director of Online MFA in Popular Fiction
John Skoyles, MFA; Associate Chair
Jessica Treadway, MA; Undergraduate Coordinator

*as of August 2016

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*as of May 2016

Policy Statements

Accreditation

Emerson College is accredited by the New England Association of Schools and Colleges, Inc., a nongovernmental, nationally recognized organization whose affiliated institutions include elementary schools through collegiate institutions offering postgraduate instruction. Accreditation of an institution by the New England Association indicates that it meets or exceeds criteria for the assessment of institutional quality periodically applied through a peer group review process. An accredited school or college is one that has available the necessary resources to achieve its stated purposes through appropriate educational programs, is substantially doing so, and gives reasonable evidence that it will continue to do so in the foreseeable future. Institutional integrity is also addressed through accreditation. Accreditation by the New England Association is not partial but applies to the institution as a whole. As such, it is not a guarantee of the quality of every course or program offered, or the competence of individual graduates. Rather, it provides reasonable assurance about the quality of opportunities available to students who attend the institution. Inquiries regarding the status of an institution's accreditation by the New England Association should be directed to the administrative staff of the school or college. Individuals may also contact the Association: New England Association of Schools and Colleges, The Sanborn House, 15 High Street, Winchester, MA 01890; 617-729-6762.

Notice Regarding the Contents of this Catalogue

Emerson College attempts to ensure that the material published in this catalogue is accurate at the time of publication. However, the information contained in this catalogue does not constitute a contract between the College and its students. Emerson College reserves the right to correct or change any provision or requirement in this catalogue at any time. The College specifically reserves the right to change its tuition rates and other financial charges. The College also specifically reserves the right to rearrange its courses and class hours, to drop courses for which registration falls below the required minimum enrollment, and to change teaching assignments.

For further information, contact:
Office of Academic Affairs
Emerson College
120 Boylston Street
Boston, MA 02116-4624

Policy Against Nondiscrimination, Harassment, and Retaliation

Policy Statement:
All forms of unlawful discrimination, harassment, and retaliation are prohibited at Emerson College.

Reason for the Policy:
The purpose of this policy is to comply with all applicable laws surrounding policies related to discrimination, harassment, and retaliation.

Statements of Elaboration of Policy, if any.

Emerson College Policy Against Discrimination, Harassment, and Retaliation

Emerson's Commitment to Nondiscrimination
Emerson College ("Emerson" or "the College") is committed to fostering an environment of mutual respect among its students, staff, and faculty, as well as others who participate in the College's programs and activities. As part of this commitment, Emerson seeks to protect the rights of all members of the College community and any other persons having dealings with the College, and prohibits discrimination and harassment on

the basis of gender or sex (including pregnancy), gender identity or expression, race, color, religion or religious creed, sexual orientation, national origin, ancestry, disability or handicap, age, genetics, marital status, veteran status and any other category protected by law ("protected characteristics").

Emerson expects that its students, faculty, staff, vendors, contractors, alumni, and guests will conduct themselves appropriately and refrain from behavior that violates this and other College policies. Accordingly, individuals who discriminate against or harass others in violation of this policy, regardless of whether such conduct rises to the level of unlawful discrimination or harassment, may be subject to disciplinary action up to, and including, immediate termination of employment, association with Emerson, or dismissal from Emerson.

Individuals Covered Under this Policy

This policy applies to all members of the Emerson College community, including students, employees, and Emerson–affiliated third parties.

For the purposes of this policy, employees include students, part-time and full-time faculty, and all members of Emerson's staff.

Emerson-affiliated third parties may include, but are not limited to, independent contractors, volunteers who perform work for the College, vendors, alumni, and guests or visitors of the College.

Coordination of the Policy Against Discrimination, Harassment, and Retaliation and Sexual Misconduct Policy

Emerson recognizes that discrimination or harassment prohibited by this policy can occur in conjunction with discrimination or harassment prohibited by the Sexual Misconduct Policy. Targeting individuals on the basis of any protected characteristics violates Emerson's community standards and College Policy. When misconduct relates solely to an individual's sex, gender identity, or gender expression (referred to collectively as "gender-related status"), the College may address such conduct pursuant to the processes described in the Sexual Misconduct Policy. When the College receives a report that a community member has engaged in misconduct related to a person's gender-related status and other protected characteristics, the College has discretion to decide under which policy or policies to address the report and will coordinate the investigation and resolution efforts.

Reservation of Rights

Emerson recognizes that reports of violations of this policy can occur in conjunction with reports of conduct which may constitute a violation of other College policies. When a member of the Emerson community is reported to have engaged in conduct violating this policy and others (excluding Sexual Misconduct), the College will ordinarily review the reported violations collectively pursuant to the Process for Resolving Reports of Conduct in Violation of This Policy, set forth below. The Chief Human Resources Officer ("CHRO"), or designee, will generally investigate the reported misconduct and reach conclusions concerning all policy violations. If the CHRO, or designee, concludes that there has been a violation(s) of this policy and any other College policies, the CHRO, or designee, will determine the responsive action for all misconduct. If the CHRO, or designee, concludes that there is insufficient evidence to support a violation of this Policy, but that there is sufficient evidence to support a violation of other policies, the CHRO, or designee, may determine the responsive action for the other misconduct, or may refer the other violations for resolution by other College administrators, as deemed appropriate by the CHRO, or designee, in his or her discretion and may consult with other College officials to make this determination.

Definitions
Discrimination is unfavorable, unfair, or inequitable treatment of a person or a "class" of people based on protected characteristic(s) such as gender or sex (including pregnancy), gender identity or expression, race, color, religion or religious creed, sexual orientation, national origin, ancestry, disability or handicap, age, genetics, marital status, veteran status, or any other category protected by law. Examples of discrimination may include, but are not limited to, denying an individual a job or a promotion, or denying a student the opportunity to participate in an educational activity because of his or her protected characteristic(s).

Discriminatory harassment is harassment based on an individual's protected characteristic(s). Discriminatory harassment is conduct that degrades or shows hostility toward an individual because of his or her protected characteristic(s) and which: (1) has the intent or effect of unreasonably interfering with the individual's employment or enrollment, or (2) has the purpose or effect of creating a hostile, intimidating or offensive working, living, or learning environment ("hostile environment").

Sexual harassment is a form of sex discrimination, and includes harassing, or otherwise abusing, an individual based on the individual's sex, gender, or gender identity or expression. Sexual harassment violates both this policy and Emerson's Sexual Misconduct Policy.

A person may be found to have engaged in sexual harassment if the person makes unwelcome sexual advances or requests for sexual favors, or engages in other verbal or physical conduct of a sexual nature where: (1) submission to such advances, requests, or conduct by an employee or student is made either explicitly or implicitly a term or condition of his or her employment or educational experience ("quid pro quo" harassment); or (2) such advances, requests, or conduct have the purpose or effect of unreasonably interfering with an employee or student's professional or educational performance by creating an intimidating, hostile, humiliating, or sexually offensive work or educational environment ("hostile environment" harassment) or impacts participation in College-related programs or activities.

All persons, regardless of gender, can be perpetrators of, or subject to, of sexual harassment. Sexual harassment may involve conduct toward members of the same or opposite sex as the harasser. Whether unwelcome sexual conduct rises to the level of sexual harassment depends on the severity or pervasiveness of the conduct. Sexual harassment may include, but is not limited to, the following:

- Unwelcome physical touching of a sexual nature that include lewd, obscene, or sexually suggestive displays or sex-based or gender-based remarks;

- Unwelcome verbal comments of a sexual nature (lewd jokes; sexual inquiries or comments about individuals' bodies; repeated requests for dates; or comments about one's sexual activity, deficiencies, or prowess);

- Displaying or distributing sexually suggestive objects, pictures, cartoons, graffiti, drawings, media, or written materials;

- Physical contact, such as touching, hugging, kissing, patting, or pinching, that is uninvited and unwanted or unwelcome by the other person;

- Acts of sexual violence including rape, sexual assault, battery, and coercion; and/or

- Repeated unwelcome social invitations, sexual flirtations, advances, propositions, or unwanted requests for sexual favors.

Sexual harassment refers to behavior that is not welcome and can occur in a variety of situations, which share a common element: the unwelcome introduction of sexual activities or comments into the work or academic environment on the basis of sex. Harassing conduct need not be motivated by sexual desire in order to constitute unlawful sexual harassment.

Sexual harassment often involves relationships of unequal power. Such situations may contain elements of coercion, such as when compliance with requests for sexual favors becomes a condition for granting privileges or favorable treatment on the job or in the classroom. However, sexual harassment may also involve relationships among persons of equal authority or power, such as when repeated unwelcome advances or demeaning verbal comments by staff, faculty, student, or affiliate toward another staff, faculty, student, or affiliate unreasonably interferes with a person's ability to perform his or her work or enjoy an academic environment free of harassment. Sexual harassment can also involve behavior directed to and/or by students of the College, as well as staff, faculty, and non-employees of the College.

Retaliation is taking a materially adverse action(s) against someone because the individual has in good faith reported a possible violation of this policy or participated in the College's review or investigation of a reported violation of this policy. For example, terminating or expelling an individual because the individual has in good faith reported conduct in violation of this policy may constitute retaliation. **Retaliation is strictly prohibited by the College.**

Examples of Conduct that Constitutes Discrimination or Harassment in Violation of this Policy

Depending upon the circumstances and how they impact the workplace, educational programs, activities, or the academic environment, examples of discrimination or harassment in violation of this policy may include, but are not limited to, the following types of conduct:

- Making decisions about a person's employment, compensation, or education based upon or motivated by the person's protected characteristic(s);
- Verbal or physical abuse, offensive innuendo or derogatory words, epithets, or comments concerning, based on, or motivated by a person's protected characteristic(s);
- A display of objects, pictures, or other media that create a hostile working/learning environment based on or motivated by a person's protected characteristic(s); or
- Failure to provide religious or disability-related accommodations when required by applicable law.

Consensual Relationships

See the Policy for Consensual Relations: Staff at *emerson.edu/policy/consensual-relations-staff* and the Policy for Consensual Relations: Faculty at *emerson.edu/policy/consensual-relations-faculty*.

Responsibilities of College Community Members

Each member of the College community is personally responsible for adhering to this policy and may not discriminate against or harass anyone in the College community. College community members are also expected to cooperate in any investigation of alleged harassment or discrimination, if requested to do so by the College. Failure to cooperate in an investigation of a report of harassment or discrimination, including, but not limited to, failure to meet with College administrators concerning the report, may lead to corrective action, up to, and including, dismissal, termination of employment, association with Emerson, or dismissal from Emerson.

Any person who observes an incident that may constitute a violation of this policy or who otherwise becomes aware of such an incident is strongly encouraged to immediately notify one of the listed officers below. Individuals in supervisory capacities who observe an incident that may constitute a violation of this policy or who otherwise become aware of such an incident must immediately notify one of the listed officers below.

In the educational setting within the College, there exists latitude for a faculty member's professional judgment in determining the appropriate content and presentation of academic material. Academic curriculum and pedagogical goals that serve legitimate and reasonable educational purposes may not, in and of themselves, constitute sexual harassment or other unlawful discrimination. However, those participating in the educational setting bear a responsibility to balance their professional academic responsibilities and academic freedoms with consideration of the reasonable sensitivities of other participants. Nothing contained in this policy shall be construed to limit the legitimate and reasonable academic responsibilities and academic freedoms of the College's professional educators.

Report Process

Reporting an Incident of Discrimination or Harassment

If any member of the Emerson College community has witnessed or been subjected to discrimination or harassment prohibited by this policy, whether by a supervisor, a co-worker, faculty member, student, vendor, contractor, or any other person with whom the individual has come in contact at the College, the individual is strongly encouraged to (or, in the case of supervisors, must) report the incident promptly to any of the following persons:

- Chief Human Resources Officer ("CHRO"), ext. 8133
- Dean of Campus Life, ext. 8640
- VP, General Counsel, ext. 8908

Note: Emerson College Police should be immediately notified of harassment, stalking, threats, assault, or other acts of violence at 617-824-8555.

Any person who receives a report of harassment or discrimination from a student, faculty, staff, or other College community member, or who otherwise knows or has reason to believe that a student, faculty, staff, or other College community member has been subjected to harassment or discrimination, must report the information promptly.

The only exception to the reporting requirement is that persons designated by Emerson as "confidential" reporting options need not share information that they receive in confidence, except if they are required to do so under law, such as the obligation to report knowledge of child abuse or belief that a person poses an imminent and ongoing threat of harm to a person or persons. Information concerning the contact information for confidential resources and support options is available in the Sexual Misconduct Policy in Section V, Part C.

Except for employees designated as confidential resources (see Sexual Misconduct Policy, Resources, in Section V, Part C), all Emerson employees and Emerson–affiliated third parties are required to promptly inform the CHRO about incidents of sexual harassment reported to have been committed by Emerson community members. Similarly, except for employees designated as confidential resources (see Sexual Misconduct Policy, Resources, in Section V, Part C), all Emerson employees and Emerson–affiliated third parties must report to the CHRO any conduct of which they have direct knowledge, and which they in good faith believe constitutes sexual harassment in violation of this policy.

Timeliness in Reporting

The College encourages the prompt reporting of information concerning a possible violation of this policy so that timely and effective action can be taken. Prompt reporting of incidents of discrimination or harassment allows the College to investigate while the memories of the individuals involved are fresh. Early reporting and intervention is the most effective method for resolving reports of discrimination and harassment.

Corrective Action

If the College's investigation concludes that a member of the Emerson community has engaged in misconduct constituting discrimination, harassment, or retaliation in violation of this policy, the College may take prompt corrective action to eliminate the misconduct and to put measures in place to prevent its recurrence and correct its effects, including, where appropriate, imposing discipline on the offender. Such disciplinary action may include but is not limited to the following:

For Employees and Emerson–Affiliated Third Parties

Reprimand, change in work assignment, loss of privileges, mandatory training or suspension and/or immediate termination, or end of contractual or business relationship with the College.

For Students

Censure, disciplinary probation, loss of privileges, educational assignment, counseling, deferred suspension, suspension and/or dismissal.

Confidentiality

All actions taken to investigate and resolve reports of violations of this policy shall be conducted with privacy to the extent possible without compromising the thoroughness and fairness of the investigation and in accordance with applicable law. To conduct a thorough investigation, the CHRO or designee may discuss the report with witnesses and other individuals involved in or affected by the report, and with persons necessary to assist in the investigation or to implement appropriate corrective actions, as appropriate in the discretion of the CHRO or designee. Therefore, the College cannot make promises of confidentiality.

Protection Against Retaliation

Retaliation against an individual for reporting discrimination or harassment or assisting in providing information relevant to a report of discrimination or harassment is strictly prohibited by Emerson and constitutes a violation of this policy. If the College concludes that any member of the College community has engaged in retaliation in violation of this policy, including, but not limited to, by intimidating, threatening, or taking adverse actions against someone for bringing forward a good faith complaint of discrimination or harassment, or attempting such actions, that individual will be subject to disciplinary action, including, but not limited to, censure/reprimand, change in work assignment, loss of privileges, disciplinary probation, mandatory training, deferred suspension or suspension, and/or dismissal/termination or end of contractual or business relationship with the College. If the College concludes that a member of the College community has retaliated against someone for making a report of discrimination or harassment or for participating in the College's investigation of such a report, that person may be subject to discipline by the College regardless of whether the College concludes that the reported discrimination or harassment occurred.

Any suspected retaliation should be reported immediately to the CHRO (ext. 8133), Dean of Campus Life (ext. 8640), or VP, General Counsel (ext. 8908). The College may investigate and determine appropriate measures to take in response to the report.

Sexual Misconduct Policy

Sexual assault, sexual harassment, dating violence, domestic violence, stalking, and all forms of discrimination relating to one's sex or gender identity (hereinafter referred to in this Policy as "prohibited conduct" or "sexual misconduct") violate the rights and dignity of those subjected to the prohibited conduct. When any member of our community engages in any form of sexual misconduct, that person exhibits a fundamental failure to act with integrity and to recognize and respect the intrinsic worth of another. Acts of sexual misconduct, as defined in section IV of this Policy, are contrary to the College's educational mission and values, are harmful to others, and will not be tolerated at Emerson College ("Emerson" or the "College").

All members of the Emerson community should be free from sexual misconduct in the classroom; the social, recreational, and residential environment; and the workplace. The College seeks to foster a climate free from sexual misconduct through a coordinated education and prevention program and the promulgation of clear and effective policies, as well as investigative and grievance procedures that are prompt, equitable, and accessible to all. In response to any report that a member of the Emerson community has engaged in sexual misconduct, Emerson will take all appropriate steps to eliminate the misconduct, prevent its recurrence, and address its effects.

To promote a culture where members of the College community respect themselves and one another, and to provide for the safety and security of our community, the College expects all community members to avoid engaging in any sexual misconduct, and to act to prevent others from engaging in such misconduct. Creating a safe campus environment is the responsibility of all members of the College community, both individually and collectively.

To encourage reporting of sexual misconduct, and to support individuals impacted by sexual misconduct, the College will actively educate the College community about available resources, respond to all reports promptly, provide interim measures to address safety and emotional well-being, and act in a manner that recognizes the dignity of the individuals involved.

To achieve equitable results, the College will carefully review and/or investigate all reports and complaints of sexual misconduct with an earnest intent to understand the perspective and experiences of each individual involved and provide for fair and impartial evaluation and resolution.

The entire policy can be found at *emerson.edu/titleix*.

For questions about Title IX and the College Sexual Misconduct Policy, contact:

Pamela White
Associate Vice President
Title IX and Clery Coordinator
120 Boylston Street
Boston, MA 02116-4624
titleix@emerson.edu
617-824-8999

State and Federal Agencies

In addition to or in lieu of filing an internal complaint with Emerson College, employees, students, or Emerson–affiliated third parties who believe that they have been subjected to unlawful discrimination, harassment, or retaliation may file a formal complaint with the government agencies that are identified below. Using the College's report process does not prohibit an employee from filing a complaint with these agencies.

Massachusetts Commission Against Discrimination (MCAD)
One Ashburton Place, Room 601
Boston, MA 02108
617-994-6000
mass.gov/mcad/

California Department of Fair Employment and Housing (DFEH)
800-884-1684; TTY: 800-700-2320; videophone for hearing impaired: 916-226-5285
Contact.center@dfeh.ca.gov or dfeh.ca.gov

United States Equal Employment Opportunity Commission (EEOC)
John F. Kennedy Federal Building
Government Center Room 475
Boston, MA 02203-0506
800-669-4000
eeoc.gov

Office for Civil Rights (OCR)
United States Department of Education
5 Post Office Square, 8th Floor
Boston, MA 02109-3921
617-289-0111
Email: OCR.Boston@ed.gov
Web: ed.gov/ocr

Office for Civil Rights (OCR)
United Stated Department of Education
50 Beale Street, Suite 7200
San Francisco, CA 94105-1813
415-486-5555
Email: ocr.sanfrancisco@ed.gov

Conclusion

Emerson strives to provide a campus environment free from discrimination and harassment. Any employee who has questions or concerns about this policy should speak with the chief human resource officer or the vice president and general counsel.

As part of its efforts to provide a campus that is free from discrimination or harassment, the College requires all employees to undergo mandatory nondiscrimination training at their time of hire and every two years thereafter.

Cross References to Related Policies:
Sexual Misconduct Policy
Policy for Consensual Relationships: Staff
Policy for Consensual Relationships: Faculty

Responsible Officer:
Maureen Murphy, Vice President, Administration and Finance

Key Offices to Contact Regarding the Policy and Its Implementation:
Office of Human Resources
Dean of Campus Life
VP, General Counsel

Links to Procedures or Forms:
emerson.edu/policy/discrimination-harassment-retaliation

Students' Right to Privacy (FERPA)

The Family Educational Rights and Privacy Act of 1974 (FERPA) is a federal law governing access to student educational records. FERPA requires that, with certain exceptions set forth in the statute, the College must maintain the confidentiality of student educational records. In addition, FERPA requires the College to have a written institutional policy governing educational records and to make available to students the College's statement of adopted procedures concerning the privacy of students' educational records. FERPA further requires that the College permit students access to their own educational records in accordance with law.

As of January 3, 2012, the U.S. Department of Education's FERPA regulations expand the circumstances under which a student's education records and personally identifiable information (PII) contained in such records—including the student's Social Security Number, grades, or other private information—may be accessed without the student's consent. First, the U.S. Comptroller General, the U.S. Attorney General, the U.S. Secretary of Education, or state and local education authorities ("Federal and State Authorities") may allow access to a student's records and PII without that student's consent to any third party designated by a federal or state authority to evaluate a federal– or state–supported education program. The evaluation may relate to any program that is "principally engaged in the provision of education," such as early childhood education and job training, as well as any program that is administered by an education agency or institution. Second, federal and state authorities may allow access to a student's education records and PII without that student's consent to researchers performing certain types of studies, in certain cases even when we object to or do not request such research. Federal and state authorities must obtain certain use-restriction and data security promises from the entities that they authorize to receive students' PII, but the authorities need not maintain direct control over such entities. In addition, in connection with Statewide Longitudinal Data Systems, state authorities may collect, compile, permanently retain, and share without students' consent PII from education records, and they may track students' participation in education and other programs by linking such PII to other personal information about students that they obtain from other federal or state data sources, including workforce development, unemployment insurance, child welfare, juvenile justice, military service, and migrant student records systems.

FERPA Definition of Records

FERPA defines education records as any information recorded in any way, including but not limited to, handwriting, print, computer media, video or audio tape, film, microfilm, and microfiche that contains information directly related to a student and that are maintained by Emerson College or a person acting for the College. A student is any individual who is or has been in attendance at the College. A student's attendance commences upon the individual's acceptance of admission and payment of the required deposit. The term "education record" does not include:

- Records of instructional, supervisory, and administrative personnel, and educational personnel ancillary thereto that are in the sole possession of the maker thereof and which are not accessible or revealed to any other person except a substitute;
- Records concerning a student who is 18 years of age or older that are created or maintained by a physician, psychiatrist, psychologist, or other recognized professional or paraprofessional acting in a professional or paraprofessional capacity, or assisting in that capacity and in connection with the provision of treatment to the student, and are not available to anyone other than persons providing such treatment, provided, however, that such records can be personally reviewed by a physician or other appropriate professional of the student's choice;

- Records of students as employees unless the employment results from the employee's status as a student; and
- Alumni records (records that are created or received by the College after an individual is no longer a student and that are not directly related to the individual's attendance as a student).

Access to Records

FERPA permits Emerson to disclose students' educational records without their consent under a limited number of circumstances, including but not limited to, disclosing such records to College officials with legitimate educational interests, persons or organizations providing students financial aid, accrediting agencies carrying out their accrediting function, parents of a student who is their "dependent" for federal tax purposes, and persons in connection with a health or safety emergency. However, although the College "may" release educational records under such FERPA exceptions, the College's decision to release information that is covered by a FERPA exception is discretionary with the College.

Emerson College will release FERPA-protected information when necessary to comply with a valid and binding judicial order or lawfully issued subpoena. However, unless Emerson is legally prohibited from providing a student with notice of the subpoena or order, the College will make a reasonable attempt to notify the student whose records were requested of the order or subpoena before producing FERPA records in response to a legal order or subpoena, so that the student may, if he or she objects to the production of records, seek to intervene in the legal matter and file his or her objection.

A "school official" is a person employed by the College in an administrative, supervisory, academic or research, or support staff position (including law enforcement unit personnel and health staff); a person or company with whom the College has contracted as its agent to provide a service instead of using College employees or officials (such as an attorney, auditor, or collection agent); a person serving on the Board of Trustees; or a student serving on an official committee, such as a disciplinary or grievance committee, or assisting another school official in performing his or her tasks. A school official has a "legitimate educational interest" if the official needs to review an education record in order to fulfill his or her professional responsibilities for the College.

As required by federal law, the College may also respond to requests for information under the Solomon Amendment, the USA Patriot Act, and the Violent Crime Control and Law Enforcement Act of 1994 by disclosing education records to parties authorized to collect such information under those laws.

Disclosure of Education Records with Student's Consent

The College will disclose a student's education records at a student's request when the College receives a signed and dated written consent from the student that specifies (i) the records that may be disclosed; (ii) the purpose for which they may be disclosed; and (iii) the persons or classes of persons to whom they may be disclosed. The College will comply with requests only after using reasonable methods to identify and authenticate the identity of the student and the designated recipients of the education records.

Directory Information

FERPA defines "Directory Information" to include a student's: Name, Local Address, Dates of Attendance, Degrees Earned, Dates of Degrees, Awards/Honors/Scholarships, Majors, Sports and Activities, Height and Weight of Members of

Athletic Teams, Advisor, Minors, photographs and recorded images, and Computer User Name. The College retains the right to chose whether or not to release students' directory information, and careful consideration is given to all requests in an effort to prevent such information from being released injudiciously. If a student would prefer that the College mainain his or her Directory Information as non-public information, a student may notify the Office of the Registrar in writing that he or she wishes for his or her Directory Information to remain private. Requests for non-disclosure will be honored by the institution until and unless the student submits a new written request to the Office of the Registrar revoking the earlier request that his or her Directory Information be treated as non-public information.

Review Rights and Process

Students have the right under FERPA to inspect and review information contained in their education records, to challenge the contents of their education records, to have a hearing if the outcome of the challenge is unsatisfactory, and to submit explanatory statements for inclusion in their files if they feel the decisions of the hearing panel are unacceptable. The College has designated to the Office of the Registrar the responsibility of coordinating the inspection and review procedures for student education records. Students wishing to review their education records must submit a written request to the Registrar listing the item or items of interest. Records covered by FERPA will be made available to the student for inspection within 45 days of the request. All documents will be reviewed in the presence of a designated official. Students may obtain copies of documents contained in the College education records unless a financial hold exists, the documents include non-public information concerning another person, or the student has waived his or her right to access. Copies will be provided at the student's expense. If a College record contains both FERPA information about a student that he or she is entitled to review and also information he or she is not authorized to review, the College may redact the documents to the extent necessary to preserve the rights and privacy of other parties.

Restricted Information

As outlined by FERPA, a student may not inspect and review the following: financial information submitted by parent(s)/guardian(s); letters of recommendation to which the student has waived the rights of inspection and review; records upon which admission decisions were made; or education records containing information about more than one student, in which case the institution will permit access only to the part of the record which pertains to the inquiring student. The institution is not required to permit a student to inspect and review confidential letters and recommendations placed in the files prior to January 1, 1975, provided the letters were collected under established policies of confidentiality and were used only for the purposes for which they were collected.

Challenge Procedures

A student who believes that his or her education records contain information that is inaccurate or misleading or otherwise in violation of his or her privacy or other rights may discuss the problem informally with the Registrar. If the Registrar agrees that the records should be modified, appropriate adjustments to the records in dispute will be made. If the Registrar determines that the records should not be adjusted, the student will be so notified and will simultaneously be informed of the right to a formal hearing. A request for a formal hearing must be made in writing to the

Registrar who, within a reasonable period of time after receiving such request, will inform the student of the date, place, and time of the hearing. The student may present evidence relevant to the issues related to the student's request for modification and may be assisted or represented by a person of the student's choice. A hearing panel will consist of the chief academic officer, the Registrar, two faculty members selected by the Faculty Assembly, and two student members selected by the Student Government. No member of the hearing panel may have a direct interest in the outcome of the hearing.

Decisions of the hearing panel will be based solely on the evidence presented at the hearing, and will consist of written statements summarizing the evidence and stating the reasons for the decisions. The panel will provide copies of its determinations to all parties involved. Decisions of the panel are final and may not be appealed. If the panel decides in favor of the student's request, the education records will be corrected or amended accordingly. If the panel decides in favor of the office whose records are disputed, the student may place with the education record statements addressing the disputed information in the records or statements setting forth any reasons for the student's disagreement with the panel's determinations. Such statements will be placed in the education record, maintained as a part of the student record, and released whenever the record in question is disclosed.

A student has the right to submit a written complaint to the Family Policy Compliance Office, U.S. Department of Education, Washington, DC 20202-4605, if the student believes that the College has violated the student's right under the Family Education Rights and Privacy Act. Additionally, the Family Compliance Office (FPCO) may, on its own initiative, investigate a potential FERPA violation "when no complaint has been filed or a complaint has been withdrawn." Investigative and Enforcement Provisions (34 C.F.R. 99.62-99.67)

Revisions, clarification, and changes to this policy may be made, at any time, in the discretion of the College and without prior notice.

Annual Notification

Students will be notified of their FERPA rights annually by publication in the Student Handbook, Academic Catalogue, and the Registrar website: *emerson.edu/registrar*.

Types, Locations, and Custodians of Education Records

Following is an illustrative, but not exclusive, list of the types of FERPA-protected records that the College maintains, along with their locations and custodians.

Admission Records
Office of Undergraduate Admission
120 Boylston Street, 5th Floor
Custodian: Vice President for Enrollment

Cumulative Academic Records
Office of the Registrar
216 Tremont Street, 2nd Floor
Custodian: Registrar

Health Records
Center for Health and Wellness
216 Tremont Street, 3rd Floor
Custodian: Director of the Center for Health and Wellness

Financial Aid Records
Financial Aid Office
216 Tremont Street, 4th Floor
Custodian: Director of Student Financial Aid

Financial Records
Student Accounts Office
216 Tremont Street, 4th Floor
Custodian: Director of Student Accounts

Placement Records
Career Services
216 Tremont Street, 6th Floor
Custodian: Director of Career Services

Progress Records or Advising Records
Faculty Office, Individual Offices, or Advising Center
216 Tremont Street, 6th Floor
Custodian: Instructor, Advisor

Disciplinary Records
Office of the Vice President and Dean of Campus Life
Campus Life
120 Boylston Street, 4th Floor
Custodian: Dean of Campus Life

Policy, Practices, and Procedures Regarding Students with Disabilities

Emerson College is committed to providing access to its academic programs and College-sponsored activities to all qualified students with disabilities. While upholding this commitment, we maintain the high standards of achievement that are essential to the College's programs and services. In advancing these dual aims, we ensure that the College's policies, practices, and procedures conform to federal and state statutes and regulations. Our philosophy is that students are independent and self determined and that students with disabilities—just like all students—have control over their lives here at Emerson and are ultimately responsible for making their own decisions.

Governing Law

Emerson College fully complies with all applicable federal and state laws that concern the rights of qualified individuals with disabilities to attend Emerson College and fully participate in the College's programs. For instance, two federal statutes govern the rights of individuals with disabilities and apply to students with disabilities attending Emerson College. Section 504 of the Rehabilitation Act of 1973 states that no "otherwise qualified person" with a disability may be excluded from, denied the benefits of, or be subjected to discrimination under any program or activity within an institution that receives federal financial aid. The Americans with Disabilities Act, as amended in 2009 (ADA) defines a person with a disability as any individual who (1) has a physical or mental impairment that substantially limits one or more major life activities, (2) has a record of such an impairment, or (3) is perceived by others as having such an impairment. The ADA applies to Emerson College, both as a place of public accommodation and as an employer. Taken together, Section 504 and the ADA require institutions of higher education to provide equal access to educational opportunities to otherwise qualified persons with disabilities.

Rights and Responsibilities of Students with Disabilities
Emerson students with disabilities (as defined under the ADA) have the right to the following:

- Access to the College's programs, activities, and services
- Reasonable accommodations, academic adjustments, and/or auxiliary aids and services that they may need to have equal access to the College's programs, activities, and services
- Appropriate confidentiality of information concerning their disability as required by federal and state law
- Reasonably accessible and available information concerning the College's disability services

Emerson students with disabilities have the responsibility to do the following:

- Meet the College's qualifications and maintain essential technical, academic, and institutional standards
- Inform the College's Disability Services Office (DSO) if they require an accommodation to have equal access to any of the College's programs, activities, or services
- Provide the DSO with appropriate documentation indicating how their disability limits their participation in any of the College's programs, activities, and services
- Follow the DSO's procedures for requesting and obtaining reasonable accommodations, academic adjustments, and/or auxiliary aids and services

Rights and Responsibilities of the College

Emerson College has the right to do the following:

- Maintain the College's academic standards
- Enforce the College's Code of Conduct
- Request and receive appropriate documentation supporting students' requests for accommodation, academic adjustments, and/or auxiliary aids and services
- Defer action on a student's request for accommodation until the student provides appropriate documentation supporting the requested accommodation(s)
- Offer students the most cost-effective accommodations, academic adjustments, and/or auxiliary aids and services that are responsive to the student's particular needs
- Decline to provide an accommodation that would require a waiver or alteration of an essential element of a course or program, provided that the appropriate academic officer or department chair first identifies the course or program's essential elements and concludes that the requested accommodation is incompatible with the essential elements of the course or program
- Refuse to provide a requested accommodation, adjustment, and/or auxiliary aid and service, if providing the requested accommodation would impose an undue burden on the College

Emerson College has the responsibility to do the following:

- Provide information to students concerning the resources and services available for students with disabilities and provide that information in accessible formats upon request
- Ensure that the College's programs, activities, and services, when viewed in their entirety, are accessible to qualified students with disabilities in an integrated and appropriate setting
- Work with students who request accommodations to identify reasonable and effective accommodations for each student's needs within the context of a particular course, service, or program's essential elements
- Respond to all requests for accommodation in a timely manner
- Provide reasonable and appropriate accommodations, academic adjustments, and/or auxiliary aids for students with disabilities
- Maintain appropriate confidentiality of the student's documentation, records, and communications in accordance with federal and state law

Process for Students Making Accommodation Requests

Emerson's Disability Services Office offers services to qualified students with documented physical, medical, visual, hearing, learning, or psychiatric disabilities. The director for disability services is the College's primary contact person for all students with disabilities.

Although the College does not require Emerson students with disabilities to register with the DSO, students must contact the DSO if they choose to request an accommodation or if they would like to take advantage of the DSO's services.

When making requests for accommodations, students should remember that it takes time for the College to arrange accommodations and that accommodations cannot be made retroactively. If a student's requests are not made in a timely manner, the College cannot guarantee that accommodations will be provided when needed. For example, the College requires sufficient time to arrange for accommodations such as sign language interpreters and texts in alternate formats. When requesting extended time for examinations, students should note that professors often need to know about the need for test accommodations early in the semester so alternate arrangements can be made in advance of any exams.

Students who request accommodations will be asked to provide the DSO with recent and sufficient documentation of their disability and the reason(s) their requested accommodation is necessary. A qualified professional must prepare the documentation. Specific guidelines for preparing and submitting appropriate documentation can be found at *emerson.edu/disability-services*. The College reserves the right to determine the adequacy of the documentation and may request additional assessments. DSO staff will engage in an interactive process with the student to gather information relevant to the request. The student's completed request, including interview notes and all information provided, may be reviewed by DSO staff and staff in Counseling and Psychological Services and/or the Center for Health and Wellness, in order to assess the reasonableness and feasibility of the request. Students will have an opportunity to meet with DSO staff to obtain the outcome of the review and discuss their accommodations, and they will be informed in writing of the decision, as well as of their right to appeal the decision. Policies, procedures, and responsibilities for the DSO and for the student will be clarified.

Location and Contact Information

The Disability Services Office is located at 216 Tremont Street on the fifth floor. The director for disability services can be reached by email at *dso@emerson.edu* or by telephone at 617-824-8592. The mailing address is Disability Services Office, Emerson College, 120 Boylston Street, Boston, MA 02116. Additional information concerning the philosophy, policies, and procedures pertinent to disability services can be found at *emerson.edu/disability-services*. Students should contact the DSO with any and all questions or concerns.

Clery Disclosure

Each year, Emerson publishes a campus security report for each of its three campuses (Boston; Los Angeles; and Kasteel Well, Netherlands) in compliance with a federal law known as the Jeanne Clery Disclosure of Campus Security Policy and Campus Crime Statistics Act, or "Clery Act." The Clery Act requires institutions to publish an annual security report ("Clery Report") that includes crime statistics for the prior three years, policy statements regarding safety and security measures, campus crime prevention program descriptions, and procedures to be followed by the College when sex offenses are reported to the College. The Clery Act also requires universities to keep an up-to-date crime log, in order to keep accurate crime statistics and to issue timely warnings in the event a crime or incident threatens the College community.

The Clery Reports for all of Emerson's campuses are available online at *emerson.edu/clery-report*. Paper copies of these reports are available upon request from the College's Police Department.

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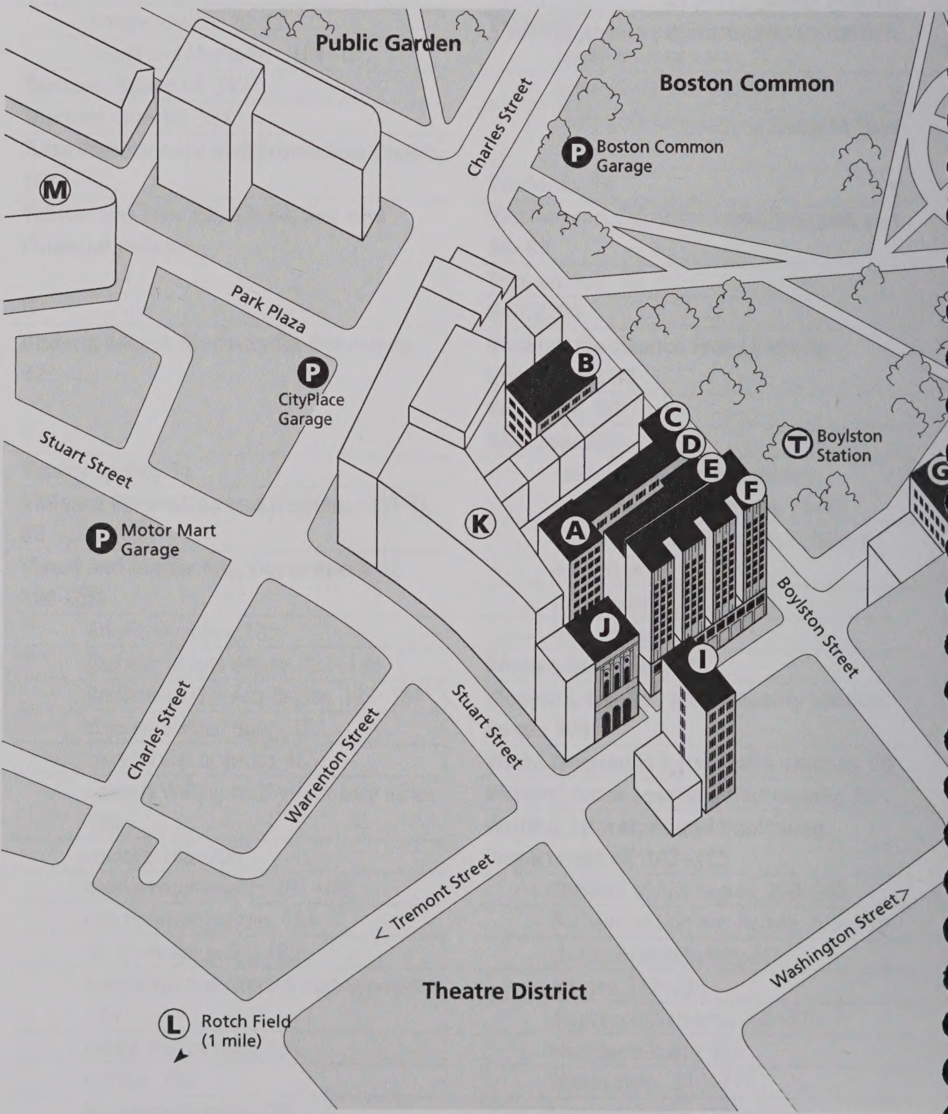
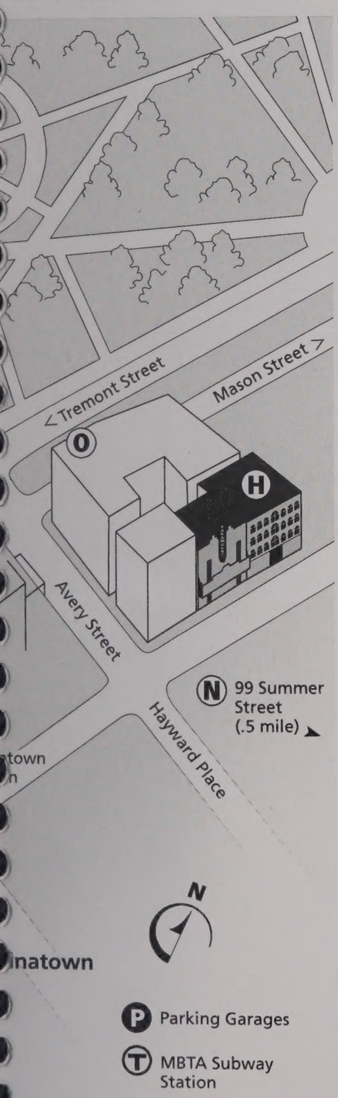

Public Garden
Boston Common
Charles Street
Boston Common Garage
M
Park Plaza
CityPlace Garage
Stuart Street
Motor Mart Garage
B
C
D
E
F
A
K
J
I
G
Boylston Station
Boylston Street
Stuart Street
Charles Street
Warrenton Street
< Tremont Street
Washington Street>
Theatre District
L Rotch Field (1 mile)

Campus on the Common



Ⓐ **Tufte Performance and Production Center**
10 Boylston Place
Bobbi Brown and Steven Plofker Design Technology and Makeup Suite
Costume Shop
Design and Technology Studio
Di Bona Family Television Studio
Greene Theater
Huret & Spector Gallery
Performing Arts Department
Semel Theater
Vin and Cara Di Bona Control Room

Ⓑ **Piano Row Residence Hall and Max Mutchnick Campus Center**
150 Boylston Street
Athletics Department
Bobbi Brown and Steven Plofker Gym
Professional Studies and Special Programs (Continuing Ed.)
Spiritual Life
Student Success

Ⓒ **Walker Building**
120 Boylston Street
Communication Studies Department
Dean of Students
Diversity and Inclusion
Housing and Residence Life
Institute for Liberal Arts and Interdisciplinary Studies
Intercultural Student Affairs
International Student Affairs
IT Help Desk
Iwasaki Library
Journalism Department
Justin Lee and Bunny Lee Altshuler Lab
Levy Marketing Suite
Marketing Communication Department
Off-Campus Student Services
Student Activities
Student Life

Ⓓ **Visitor Center**
104 Boylston Street

Ⓔ **Colonial Building**
100 Boylston Street
Mail Services
Residence Hall

Ⓕ **Little Building**
80 Boylston Street
Dining Services
Fitness Center
Police Department
Residence Hall

Ⓖ **Ansin Building**
180 Tremont Street
Academic Affairs
Emerson Channel
Graduate Studies
Media Services Center
President's Office
Violence Prevention and Response
Visual and Media Arts Department
WECB and WERS Radio
Writing, Literature and Publishing Department

Ⓗ **Paramount Center**
555 Washington Street
Bright Family Screening Room
Jackie Liebergott Black Box Theatre
Paramount Mainstage
Residence Hall
Scene Shop/Soundstage

Ⓘ **216 Tremont Street**
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Bill Bordy Theater and Auditorium
Career Services
Center for Health and Wellness
Communication Sciences and Disorders Department
Counseling and Psychological Services
Disability Services
Financial Aid and Student Accounts
Lacerte Family Writing and Academic Resource Center
Registrar
Robbins Speech, Language, and Hearing Center

Ⓙ **Cutler Majestic Theatre**
219 Tremont Street

Ⓚ **Transportation Building**
8 Park Plaza
Ploughshares
Title IX Equity and Access

Ⓛ **Rotch Field**
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8/16

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